

Musical game-changers through history and how we listen with our eyes

by

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Abstract

This thesis will examine musical game changers in a chronological order. It will discuss how composers have redefined the face of their musical genre and comment on how the past of music affects the future of music. In addition, the following contents will make a case for the idea that individuals listen with their eyes. I will examine the effect that costumes and their design have on both the audience and the performers. The sixty minutes Masters Recital that is the basis of this thesis will consist works by the following composers and librettists: Christoph Willibald Gluck, George Bickwell, Theodore Kennick, William Schwenck Gilbert, Arthur Sullivan, Leoš Janáček, Jerome Kern, Oscar Hammerstein, Kurt Weill, Ira Gershwin, Moss Hart, Richard Rodgers, Oscar Hammerstein II, Benjamin Britten, Galt MacDermot, Gerome Ragni, James Rado, Stephen Sondheim, Marvin Hamlisch, Edward Kleban, Andrew Lloyd Webber, Catherine Johnson, Benny Andersson, Björn Ulvaeus, and Lin Manuel-Miranda. The recital will feature selections from *Orfeo ed Euridice*, *The Black Crook*, *The Pirates of Penzance*, *Jenůfa*, *Show Boat*, *Lady in the Dark*, *Carousel*, *Peter Grimes*, *Hair*, *Company*, *A Chorus Line*, *Evita*, *Mamma Mia*, and *Hamilton: An American Musical*. Each selection will be musically and dramatically analyzed as well as discussed from a costume design standpoint.

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Dedication

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1. “Che fiero momento,” No. 41, *Orfeo ed Euridice*, by Christoph Willibald Gluck

Gluck married the eighteen year old Maria Anna Bergin in 1750. He had met her in the city during his vacation travels to Vienna. It was not until 1752 that he officially secured a position working for Prince Joseph Friedrich von Sachsen-Hildburghausen. Although this position was prestigious, Gluck, like many other composers, sought a position with the Viennese court. His desires were granted in 1755 when he was hired by Count Giacomo Durazzo who was the coordinator of spectacles for the court. Gluck was hired to compose music for concerts at the Burgtheater, and eventually his responsibilities spread to adapting and writing additional music for French comic operas.

Ranieri Calzabigi arrived in Vienna in 1761. As a librettist, he was mostly unknown, but he strongly advocated the mixing of French and Italian serious opera in order to make a new, better genre.¹ Part of his notion was a protest against the “happy endings” that the courts and public were used to at that time. It was this advocacy that led to his game changing collaboration with Gluck on *Orfeo ed Euridice*. The “reform opera” was the first collaboration between Gluck and Calzabigi that the librettist signed his name to. The opera premiered on October 5, 1762, and received critical acclaim.²

¹ “Christoph Willibald Gluck (1714-1787),” Music Academy Online, July 26, 2017. <http://www.musicacademyonline.com/composer/biographies.php?bid=105>.

² Alfred Einstein, *Gluck* (McGraw Hill Book Company: Düsseldorf, 1972), 69-70.

The Greek myth that surrounds the tale of Orpheus and Eurydice is a tragic one. Orpheus is the mortal son of a Muse and a Thracian prince. His mother gave him the gift of music, which could not be rivaled by anyone in Greece. When he played and sang, no one and nothing could resist him. It is said that he could move rocks on the hillsides and turn the courses of the rivers. Enter Eurydice, a beautiful, young maiden, and the subject of Orpheus' love. They were married, but their happiness was cut short when Eurydice was bitten by a poisonous viper right after the wedding. She died, and Orpheus became overwhelmed with grief. It was this grief that led him to go to Hades, Lord of the Underworld, and beg for Eurydice's return. Using his gift for music, Orpheus convinces Hades to let him bring Eurydice back to the surface. This deal came with one condition: Orpheus must not look back upon Eurydice until they had reached the Land of the Living. In the myth, Orpheus looks back because Eurydice is pleading with him, and her soul is sent back to the Underworld. Then he returns to the mortal realm and commits suicide. In Gluck's version, she is sent back to the Underworld, but Orpheus manages to convince Hades to give her back.

*Qual vita è questa mai, che a viver
incomincio!*

E qual arcan m'asconde Orfeo?

*Tratto m'avria dal recesso feral
per farsi reo del perfido abbandono?*

What sort of life is this, which I am beginning
to live?

And what secret does Orpheus conceal from
me?

Did he draw me out of the funereal place
in order to make himself guilty of the
treacherous abandonment?

Si smentisce la luce, o ciel, agli occhi miei.

The light is fading, oh heaven, before my eyes.

Oppresso in seno mi diventa affannoso il respirar.

Heavy in my breast, my breathing is becoming difficult.

Tremo...vacillo...e sento fra l'angoscia e il terrore,

I tremble...I waver...and I feel, among anxiety and terror—

*quando all'ebbrezza, rediviva, aspiro,
da un palpito crudel sento, ahimè! Vibrarmi
il cor.*

as I long for elation, returned to life—
I feel my heart vibrating, alas, from a painful throbbing.

Che fiero momento!

What a brutal moment!

Che barbara sorte!

What a cruel fate,

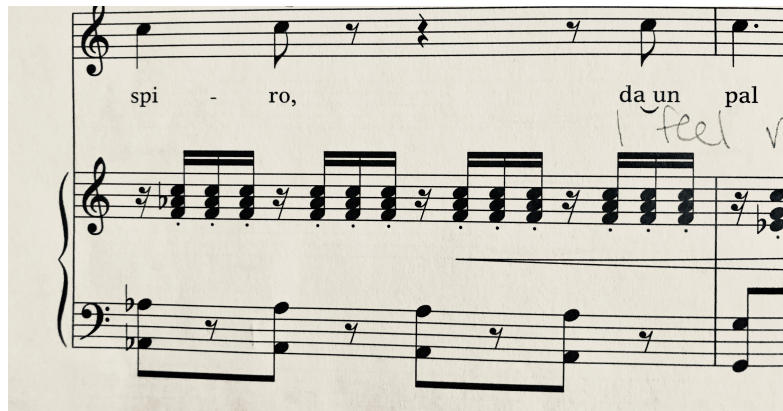
Passar dalla morte a tanto dolor!

to pass from death to such sorrow!

Figure 1. Text and Translation for “Che fiero momento” from *Orfeo ed Euridice*.

Euridice’s rescue does not take place until the third act in the opera. Gluck was essentially forced to condense Euridice’s entire characterization into her aria “Che fiero momento” in which she expresses all of her confusion and bewilderment at Orpheus’ apparent aloofness. Calzabigi and Gluck did not see her as an ideal spouse, but rather as an impassioned, violent one who could not see past her jealousy. Her aria landmarks the greatest instance of tension between she and Orpheus. The recitative that precedes her aria details her concern that Orpheus will not look at her. She wonders if he will abandon her when they reach the surface. She doubts his love for her, and debates whether she should have remained dead in the Underworld. Her recitative begins in the key of c minor. At the end of each of her question

phrases, the notes move in an ascending motion that mimics the speech pattern of an inquiry. On the phrase “Si smentisce la luce...” the notes move in a descending motion to illustrate the text, which is talking about light fading. In measure 23 when she is referencing the palpitations of her heart, the eighth notes in the bass line mimic the rhythm of a heart beat. There is a 17 measure



Example 1. “Che fiero momento” from *Orfeo ed Euridice*, Act III mm. 23.

musical interlude, which introduces the motive of the aria and presents the new material in the key of d minor. Plummeting descending notes text paint the phrase “Passar dalla morte a tanto dolor!” Euridice is referring to her journey from death to greater sorrow. One can almost hear the cries of her anguish as her musical phrases climb higher on the treble staff to reach an A5 \flat Gluck



Example 2. “Che fiero momento” from *Orfeo ed Euridice*, Act III, mm.99-101.

cleverly brings her soaring high notes back down to earth on the word “dolor,” which means “pain.” The aria is concluded by a 14 measure play out.

Traditionally, in opera, the costumes are grandiose and excessively elegant. More recently, costume designers have branched out and given a contemporary spin to classic opera masterpieces. My approach to Euridice is in the vein of a jealous, violent woman. She has finally been rescued from the Underworld after being killed on the happiest day of her life, and now her love will not even spare her a glance. My costume design will be simple because the opera is set in ancient Greece. However, I want it to be Grecian fashion with contemporary attributes. In the Hellenistic period, the waistline moved upward in a fashion that we now call the empire line, which produced proportions revived in the Napoleonic era. The most popular garment for variation at the time was called the himation. It was a woven material that was twelve to fifteen feet long and about five to six feet wide. When draping the fabric, one would start with one end at the left ankle or higher, and from there it was simple a matter imagination. The draping possibilities were endless (Figure 2).³ Euridice will be in a black, funeral-like dress. The layer closest to her body will be a solid, non-transparent black fabric; most likely a silk. Her dress will have over layers of black chiffon for flowing, ethereal movement. There will be rips in the chiffon through which a red lace or chiffon can be seen. Red is a power color. It can also illustrate jealousy and violence. Putting Euridice in a completely red dress would, I feel, be like beating the audience over the head with symbolism. Giving the audience peeks of red through tattered holes and overshadowed by the black chiffon is more subtle and even more eerie. It is important to note that the Greeks were great lovers of color and used it lavishly, so the lack of overall color is a design choice less than a period correct choice. The bodice of the dress will

³ Blanche Payne, *History of Costume: from the Ancient Egyptians to the Twentieth Century* (Harper & Row, Inc. New York, 1965), 81-85.

have an empire waistline, and be one-shouldered. The waistline will be accented by a black, rope belt with flecks of metallic red. I want the dress to trail behind her and appear tattered toward the bottom. It is not meant to be pristine. It is meant to signify jealousy, violence, mourning, and despair. She will not wear shoes, but the actress may, if she prefers, wear lyric dance sandals (Figure 3). They are mostly unnoticeable and will give the impression that she is barefoot. Her hair will be a modern version of a Greek style. It will be half up and half down with wisps around her face and curled (Figure 4). She will wear black-gold bangles on her wrists, which will be both fashionable and symbolize her entrapment.



Figure 2. Nero and Agrippina. C.C. Joe Geranio at Flickr.com.



Figure 3. Leo's Illusion Lyrical Dance Shoes



Figure 4. Greek goddess hairstyle.



Figure 5. Full color rendering of Euridice by E.H. Petropulos.

2. “You Naughty, Naughty Men,” *The Black Crook*, by George Bicknell and Theodore Kennick, book by Charles M. Barras.

Charles M. Barras worked as a carpenter and served three years in the Navy before he wrote an “Original Magical and Spectacular Drama in Four Acts.” This would later be known as *The Black Crook*. Most of his money was earned from a novel he wrote with the same story that was set in Viennese society. Little is known of Barras, save that the only success in his field seems to be convincing Wheatley to purchase his play.⁴ Even less is known of George Bicknell and Theodore Kennick. Indeed, it seems the only record of the two men is their names printed after the song, “You Naughty, Naughty Men,” which is their one and only claim to fame. There is a lot to be said for this because it was also the only in the show that was highly praised.

The plot of Barras’ show closely resembles Carl Maria von Weber’s opera *Der Freischütz*. The devil or “Arch Fiend” enlists Hertzog, the Black Crook, to bring him a human soul each New Year’s Eve just before midnight. The painter, Rudolf, has been imprisoned by Count Wolfenstein. Hertzog helps him escape and swears to bring Rudolf to a secret store of gold. Rudolf agrees, but doesn’t understand the sinister terms of the bargain. Along the journey to find the gold, Rudolf saves the life of a dove, which is really Stalacta, the Queen of the Golden Realm, in disguise. She warns him of the dangerous bargain, and takes him to fairyland where he wins the hand of his love, Amina.

When the show premiered on September 12, 1866, it was met with less than rave reviews. The book was called “trashy” and “rubbish.” Nonetheless, the same critiques admitted that

⁴ Root, Deane L., (1977) *American Popular Stage Music, 1860-80* (Doctoral Dissertation) Retrieved from ProQuest Dissertations & Theses Global. (Accession No. 7726741).

nothing like *The Black Crook* had ever been seen on the American stage before. Much of the praise regarded the stunning sets and magical scene changes that took place. The highest praise was for the ballet, which was encored not once, but twice. It can indeed be said that *The Black Crook* paved the way for the ballet spectacle in America.⁵ Scholars debate as to whether or not *The Black Crook* represents the birth of American Musical Theatre. There are some that argue that it is not a musical at all, but a play with songs and ballet provided. I counter: is this not what a musical essentially is? Certainly, a scholar studying musical theatre now would notice a glaring difference, but the genre has evolved so dramatically since *The Black Crook* premiered on September 12, 1866. It is impossible to deny that the show has the three stipulations to be classified as musical theatre: song, dance, and a script. While the ballet and songs do not necessarily consistently further the plot, that argument alone is not enough to strip this show of its title. Thus, in my opinion, *The Black Crook* became the first musical theatre “game changer.” Being the birth of a genre is no small feat.

“You Naughty, Naughty Men” was originally composed to be sung by Millie Cavendish who at the time was a young English performer. She was cast as Carline, Amina’s maid. She has just discovered that she will be the companion to Wolfenstein’s secret mistress. She joyfully bursts out into song after declaring that she could “sing for a month!” Unlike most musicals in which the song reflects the character’s inner emotions, “You Naughty, Naughty Men” is sung more as a sexually tantalizing burlesque number. It is very out of place for the scene that it follows, but was not composed for the scene at all anyway. With this in mind, it is best to analyze

⁵ Gerald Bordman, *American Musical Theatre: A Chronicle*, (Oxford University Press, New York, 2001), 19-21.

the song for the present lyrics rather than the preceding scene. Carline sings of her faithfulness and her willingness to sacrifice her happiness for men that are not worth the effort. She says that men use floral talk to create trust in the women they are chasing, but that eventually the women see through it. The accompaniment is sparse and predominantly doubles the melody, which is repetitive and extremely indicative of the time. The song overall is very playful. It is simple with no held notes and a driving melodic line. It is much like Carline herself, who is, as maids were in most operas and plays at that time, comedic and quick witted.

In many designs, I usually choose to follow the route of period accuracy, but in the case of *The Black Crook*, I believe that would be less preferable. Since the song was originally intended to be a sexually tantalizing tune, my design would be geared to reflect that. Carline's costume would be in the vein of burlesque performer. Her color scheme is chromatic pinks. This symbolizes not only her seeming purity as she tells of her loyalty to men, but also her deviant, sexual side that is prevalent in this song. I love the idea of period ambiguity. It means there would be aspects of her costume that look vintage, while others look contemporary. To start, a lace corset would be provocative, but also restricting, which provides the perfect visual apposition (Figure 8). Garter belts are a must for this, and will be attached to thigh high socks, which will be white with a shocking, hot pink bow on the front. Her shoes are the lightest of pinks, almost white, and six inch stilettos with platforms. They are encrusted with rhinestones and have bows on the backs. A ruffled, multi-layered skirt will jut out from underneath the corset, but it should not look like a tutu. It will gap slightly in the front to reveal ruffled boy shorts. Her hair will be up in a semi-period hairstyle with a tiny ruffled maid hair piece (Figure 7). The hairstyle would be from the 1940s with a victory roll in the front and another on the side,

leaving the back to fall in soft curls. Before the song begins, she will be in a white silk robe with dusty rose-colored ostrich feathers around the hem, neckline, and wrists. It will be long enough to reach the floor, so it covers her ostentatious stilettos (Figure 9). Her makeup will be bright, with high contouring, and large pink, feather false lashes. Her lips will be painted mostly blocked out with a tiny red heart painted in the center; much like the Queen of Hearts from *Alice in Wonderland* (Figure 6). Her eyebrows will be long, and extended toward her ears, but not in a comical way; More so in a vintage, classical way. She will wear no jewelry except for a long strand of pearls around her neck that is doubled.



Figure 6. Heart Lips. Addison. Pinterest.



Figure 7. Mansion Maid Headpiece.



Figure 8. Gold OLYMPIAN White Burlesque Costume Corset 1920s Great Gatsby dress.



Figure 9. Custom Bridal Hollywood Starlet Dressing Gown Maribou and Ostrich Feather Silk

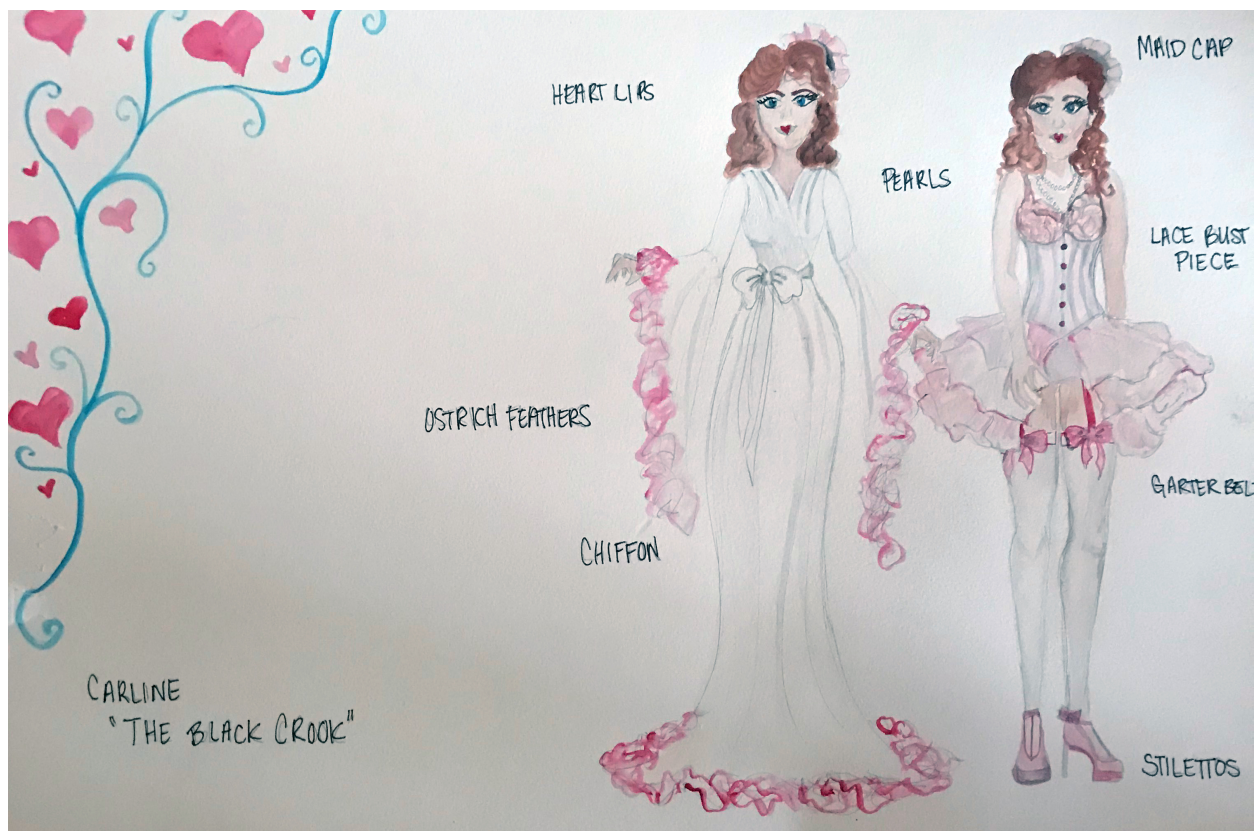


Figure 10. Full color rendering of Carline by E.H. Petropulos.

3. "Poor Wandering One," *The Pirates of Penzance*, by William Schwenck Gilbert and Arthur Sullivan

William Gilbert and Arthur Sullivan arrived in New York on Wednesday, November 5, 1879. The purpose of their travel was to bring *H.M.S. Pinafore* to the American stage. After rigorous rehearsals and copious amounts of social functions, the show opened on the first of December. Much to the composer's disappointment, the show did not earn enough to make them rich. Their attention shifted to *The Pirates of Penzance*, which was their next shot at success. Sullivan had written the majority of the music while in England, but had left all of his sketches back in London. This meant that he would have to score the entire opera and rewrite the first act. For Sullivan, this was a stressful time because the show was due to open in a month. When the twelfth of December rolled around, he was confined to his hotel room and removed from his social life due to the pressure to finish his work. In order to finish the music for act one, Sullivan had to reuse a piece that appeared in his work, *Thespis*. Gilbert made some edits to the words so they would fit the scene. By December 28th, the score was finished; just in time for the opening performance three days later. *Pirates* opened at the Fifth Avenue Theatre to an eager and receptive audience and was met with highest praise. It received nine encores, and the press reported that the audience was in laughter for the duration of the show.⁶

The comedic opera follows the adventures of young Frederick as he serves as an apprentice to pirates. His wet nurse, Ruth, is hard of hearing and misheard his father's request when he asked that she apprentice him to pilots. Once Frederick reaches his twenty-first birthday

⁶ Michael Ainger, *Gilbert and Sullivan: A Dual Biography* (Oxford University Press, New York, 2002) 174-182.

he is, supposedly, a free man. He breaks free from the pirate gang and vows to devote his life to their eradication. Shortly after his escape, he meets a group of lovely maidens, and their father, the Major-General. Among these maidens, is Mabel, who steals Frederick's heart. As this romance blossoms, the pirates are sneaking up on the group to kidnap the maidens for themselves. Their plan is foiled when the Major-General appears and lists off his notable skills. He ends by claiming that he is an orphan and the pirates retreat, honoring their promise to never steal from another orphan because many of them are orphans themselves. After they are gone, the Major-General admits that he is not actually an orphan and commends Frederick on his wish to join the policemen against the pirates. However, his pirate mentors return and tell him that he was born on the 29th of February and therefore his birthday only occurs every four years, which means that he is only five years old. Being a honorable man, he returns to their service, but asks Mabel to promise that she will wait for him. The pirates learn that the Major-General has lied to them about being an orphan and they lead a march on his house. A fight breaks out between the police and the intruders and only halts when the head policeman orders them yield "in Queen Victoria's name!" The pirates are nearly led away to be imprisoned, but Ruth stands up for them and declares they are good men. Each pirate is given one of the Major-General's daughters and Mabel is saved for Frederick.⁷

"Poor Wand'ring One" is a perfect example of Gilbert and Sullivan's comedic writing. The music is melodramatic and more often than not a parody of operas in general. At the closing of the piece, Mabel takes to the rafters with staccato notes that are ornamental, but completely

⁷ Betsy Schwarm, *The Pirates of Penzance* (Encyclopædia Britannica, Inc., 2017) <https://www.britannica.com/topic/The-Pirates-of-Penzance>.

unnecessary to further the plot. She has just met Frederick and is instantly taken with him. None of her sisters are interested and were a chorus singing with her, the audience would hear, "Take any heart but ours!" She informs Frederick that even though he has led a sinful life, her affections for him are not swayed. Her ascending scales represent a flirtation of sorts, which Sullivan makes comical with their timing in the piece, as well as the broad pauses between each. In all respects, this is a show-off song. It illustrates the singer's range, elasticity, and control. It also allows for a good deal of acting and character development. Mabel is playful and young, and in her own way, wants to prove her worth to Frederick. She does all of this under the clever ruse of telling him that his past is forgiven and that he has a chance with her.

"The theatre programs for the evening highlighted the costumes: 'Elaborate Costumes imported from Europe, made by Mme. Latreille, of Paris, Mme. Alias and Mr. Nathan of London, from designs, made by 'Faustin.' The Ladies' Dresses by Messrs. Bloom, of New York.' Everything about this operetta was designed to be over-the-top, and my costume concept accentuates that. The first act of *Pirates*, is set during the reign of Queen Victoria, which occurred from 1837-1901.⁸ A span of sixty-four years means that many things changed in the realm of women's attire. I've chosen the 1850s as the period to design Mabel's costume around. Hoop skirts made a reappearance in 1854 because they were less cumbersome when it came to free range of motion and fewer waistbands created a slimmer waistline (Figure 11). Due to the fact that the hoops were so springy, petticoats had to be made more attractive and footwear was designed to cover the ankles which were not meant to exist or be seen. Lingerie remained fairly

⁸ Kirsty Oram, "Victoria (r. 1837-1901)." The Royal Family. <https://www.royal.uk/victoria-r-1837-1901>.

similar to previous decades, with the bloomers remaining a constant, as well as a corset.

Undersleeves were introduced as a form of lingerie as well as collars and cuffs. Lace also grew in popularity at this time. It was found on everything from sleeves, capes, and flounces to shawls and parasols.⁹ Mabel is a good girl; sweet, virginal and full of forgiveness. Her song is the perfect representation of her character. She believes that goodness can be found even after a life of wrongdoing. Her dress will be all white with ribbons and accents of soft purple and pink.

White is the color of purity. It is the color children wear when they are being baptized or confirmed. It is unstained, unblemished, and untouched. It represents a commitment to cleanliness; everyone knows how difficult it is to keep white garments clean. The dress will be adorned with lace ruffles to further depict Mabel's youth and vitality. Her neckline will not be plunging. That would not befit the character. However, I would like her collarbones to show (Figure 12). I believe that a high-neck collar would be too stuffy and extreme. She would wear a corset underneath, laced tightly enough to give her an accented waist, but loosely enough that she can take proper breaths to sing. She would also wear bloomers and a petticoat that would have purple lace along the hem that would peek out from underneath her overskirt. The dress' length will fall at her just above her ankles because I want to illustrate that while she is pure and innocent, she also falls in love with a pirate apprentice, which suggests a slightly rebellious side (Figure 13). Also, during that time period, she would not show any leg at all. She will wear high, granny boots that are black and little, white, lace gloves on her hands. Her hair will be swept up in a soft Gibson-girl bun with curled tendrils let down in front of her ears. Tiny white and pink flowers will be situated near the base of her bun and more will adorn the skirt of her dress.

⁹ Payne, *History of Costume*, 507-513.



Figure 11. Women's Fashion History Illustrated Timeline, 1849-1854.



Figure 12. Roseanna Bowen as Mabel photo by Michelle Meaby.
Bournemouth Gilbert and Sullivan Operatic Society, Lighthouse Poole.



Figure 13. Mabel (Pirates of Penzance).

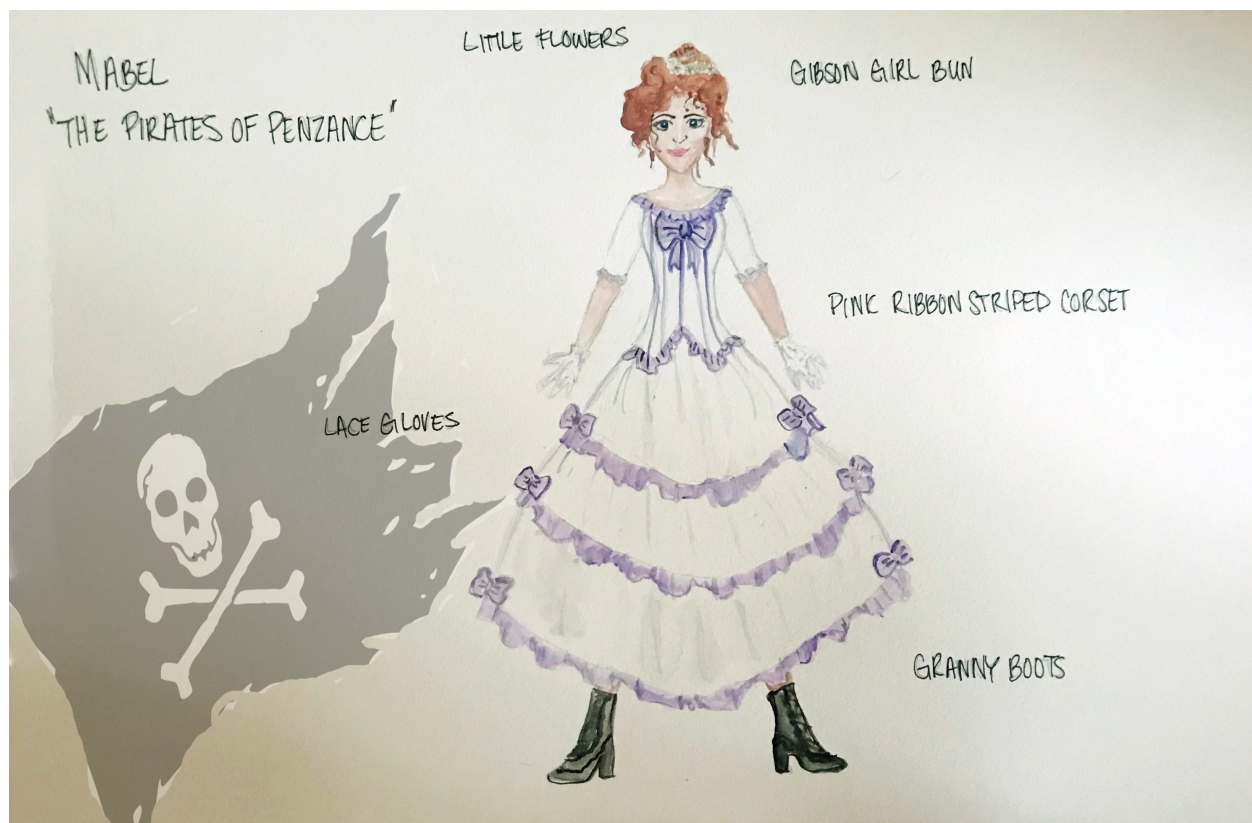


Figure 14. Full color rendering of Mabel by E.H. Petropulos.

4. “Mamičko, mám těžkou hlavu,” *Jenůfa*, by Leoš Janáček

Leoš Janáček decided in 1894 that he would no longer use librettos for his work but instead only dramatic prose. Through the use of that prose he hoped to detach himself from the rhythmic structure of the verses, and could develop his own speech melodies, which he could count on reproducing authentic life onstage. This decision began the ten year process to create the opera *Jenůfa*, also known as *Její pastorkyně*. Janáček's working conditions at the time were less than optimal. He spent the majority of his time at the Teacher's Institute and Organ school, which only allowed him time to compose in the evenings and on Sundays. In addition to this, he also worked as a collector. In 1903, a tragedy occurred in Janáček's life, etching a sorrow into his soul that would be heartbreakingly audible in his near-finished opera. His daughter, Olga, had been sent to stay with his brother in Petrograd to perfect her Russian. While she was there, she became ill and, after fighting the sickness for a year, she passed away in February of 1903 at the age of 21. He finished the opera a month later and dedicated the piano score to her. *Jenůfa* was considered to be the climax of his work as a composer, but it was certainly not the first work of his sophisticated style. The opera attracted people, primarily, with its folkloristic qualities. It is not until quite recently that *Jenůfa* has been seen in other countries as anything more than a national folk opera. Today it is viewed as an operatic game-changer. Janáček had no need to seek reference from Italian operas. The emotional zeal and dramatic language of Moravia and his personal musical temperament brought enough to the table.¹⁰

Jenůfa's other title, *Její Pastorkyně*, can be translated to, “Her Fosterchild.” The opera follows the emotional journey of Jenůfa, who is the most beautiful girl in her town. She is

¹⁰ Milena Černohorská, *Leoš Janáček* (Státní hudební vydavatelství, Prague, 1966) 29-32, 45-47.

pregnant with the child of Števa, her lover, but has not revealed it to anyone. Števa is attractive, but irresponsible and has been given a valuable family mill, which makes him an ideal catch. His half-brother, Laca, is in love with Jenůfa, and is depressed because she seems to have no interest in him. Jenůfa is terrified that Števa will be drafted by the army to fight in the war and will not be able to marry her before her pregnancy becomes glaringly obvious. The mill foreman announces that Števa has not been drafted and Jenůfa rejoices, but Laca is furious. Števa shows up drunk with the other recruits and wants to dance with Jenůfa. Her stepmother refuses, telling Števa that he cannot marry her stepdaughter until he can remain sober for one year. Jenůfa begs him to marry her as soon as possible and he declares that he will never abandon her. Laca confronts her later and pulls out a knife. He accidentally slices her face during the struggle. He runs from the scene and the foreman shouts that Laca slashed her face on purpose. This brings about the end of the first act.

Act two begins five months later. Jenůfa's stepmother found out about the pregnancy and has hidden her away in her home while telling the citizens of the town that she has sent Jenůfa to visit relatives in Vienna. Her baby is a week old and her stepmother is ready to beg Števa to marry her stepdaughter in order to preserve her family's honor. Števa returns and says that he loves Jenůfa, but he cannot marry her now that her face is scarred; he has become engaged to the mayor's daughter. The stepmother has given Jenůfa a sleeping potion to sedate her while she handles affairs. Distraught about Števa's dismissal, she leaves the sleeping Jenůfa and takes her baby to kill it. Jenůfa awakes to find her baby gone and goes into a panic, uttering a desperate prayer that he is not in a dark, icy place. Her stepmother returns and tells her that she has been

asleep for two days and in that time, her baby has died. Laca returns and begs Jenůfa to marry him. She reluctantly accepts, and her stepmother gives her blessing.

Act Three finds Jenůfa two months later on the day of her wedding. She is sad and her stepmother is anxious and withdrawn. Jano, the shepherd runs in and interrupts the festivities, saying that some men of the village have found the frozen body of a baby. Jenůfa immediately runs to see before her stepmother can stop her, and returns wailing that the baby is hers. The citizens are stunned and begin to demand she be stoned to death. Her stepmother intervenes and admits to thrusting the baby under the ice to drown it. Jenůfa shows forgiveness and understanding and helps her stepmother to her feet. The villagers take the stepmother away to give her time to make peace with God. Jenůfa says that Laca should not marry her because she is disgraced, but he counters saying, “Nothing matters if you are with me.”¹¹

*Mamičko, mám těžkou hlavu, mám, mám,
Jako samý, samý kámen;
pomozte! Kde jste, mamičko?
Kde jste, mamičko?*

Mother, oh mother, my head's like lead,
Just like lead!
Oh help me! Where are you, Mother?
Where are you, Mother?

*To je její jizba...
Já zůstávám v komoře, musím se tam
stále skrývat,
at mne nikdo nespatri, at mne nikdo
nespatri.*

That's *her* room...
I live in the little room, I have to
Hide there, all the time—
—in case anyone should see me, in case
Anyone should see me!

¹¹ “Synopsis: Jenůfa” The Metropolitan Opera, September 1, 2017, <http://www.metopera.org/Discover/Synopses/Jenůfa/>.

*Mamička mi pořád vyčítají,
trním to bodá do duše,
trním to bodá do duše!*

*Zdrávas královno,—
matko milosrdentství,
živote sladkosti,—
tys naděje naše.
Bud' zdráva, bud' zdráva,
my k tobě voláme,
vyhnání synové Evy,
my k tobě vzdycháme,
lkající, a plačící
v tomto slzavém údoloi.
Ach, obrať k nám své milosrdné oči,
ach, obrať k nám své milosrdné oči a Ježíše
—
který jest plod života tvého,—
nám po tomto putování ukaž,—
o milostivá, o přívětivá,—
o přesladká Panno Maria,
o přesladká Panno Maria!
A Števuška mi ochraňuj,
a Števuška, a Števuška mi ochraňuj
a neopúšťaj mi ho, neopúšťaj mi ho,
matko milosrdentství!*

Mother goes on at me all the time,
It hurts as if thorns were pricking my soul,
It hurts as if thorns were pricking my soul!

We greet thee, O Queen,
Merciful Mother,
Thou, Sweetness of Life,—
Thou art our hope.
Be greeted, be greeted,
To thee we call,
Cast-out children of Eve,
To thee we sigh,
Weeping and wailing
In this vale of tears.
O, turn thy merciful eyes upon us,
O, turn thy merciful eyes upon us
And, at the last, show us to Jesus,
Our only hope and expectation,—
O gracious, o kind,—
O sweetest Virgin Mary,
O sweetest Virgin Mary!
and protect my little Stevie,
Protect him, my little Stevie
And do not abandon him, do not abandon
him
Thou Mother of Mercy!

Figure 15. “Mamičko, mám těžkou hlavu,” *Jenůfa*, Text and translation, published by Artia Recording Corp., 1960

Jenůfa awakes from her drug-induced slumber to find her baby missing and her mother gone. At first she is drowsy and confused, but as the draught wears off, she begins to panic. She

has a fearful premonition that some terrible, dark, cold death has befallen her sweet little boy. She laments that it is not the little boy's fault that he is illegitimate; it is her and Števa's fault for being so foolish. She convinces herself that her mother has simply taken the baby boy to the mill to show him to his father. This calms her, and her phrases transition from panicked and frantic to legato and flowing. The accompaniment underneath her melodic line never stops moving. It resembles her thoughts; rapidly powering forward and driving the music. It does all this while letting the vocalist have the spotlight. Janáček wrote his music to imitate the sound of speech patterns. This can be heard plainly when Jenůfa reaches the first climax of the aria, practically screaming, "Dočkejte! Já ho přijdu bránit." "Wait, please wait! I'll come and look after him." Her voice reaches a feverish pitch of a b natural above the staff. From that point, she calms

The image shows a musical score for a scene from the opera *Jenůfa*. The score is for measures 67-72, Act II, Scene 6. It is in G major and 3/4 time. The vocal line is for Jenůfa, and the piano accompaniment is for the piano. The score includes a rehearsal mark [70] and a tempo change to 'Piu mosso'. The vocal line has lyrics in Czech and German. The piano accompaniment is marked 'Trbe. con sord.' and 'Piu mosso'.

Kind
zi - ma u - krut-ná!
Wart, ich komm zu Hil-fe!
Ne - o - pús-těj-te ho,
Wart, ich komm zu Hil-fe!
ne - o - pús-těj-te ho!

(Sohreit.)
(Vykríkne.)
[70] Piu mosso
Hal-let ein!
Do-čkej-te!
Ich muß es ret-ten.
Já ho při-jdu brá-nit.

Trbe. con sord.

Example 3. *Jenůfa*. Scene 6, Act II. mm 67-72

herself and tries to deduce her whereabouts. Two measures of rest accompany this comedown. The accompaniment comes back in with strong, steady rhythm that is more grounding than that which preceded it. Jenůfa kneels down and begins to pray for the safety of her little boy and that

of her love, Števa. Here, the tempo shifts to *andante* and the meter becomes 2/4. Her melodic line sounds much like a chant one could hear in a Catholic Church service. As her prayer continues, she becomes increasingly distressed. The smooth, held notes that transitioned to light chords in the accompaniment become busier. Her chant like melody becomes scattered and riddled with high notes that represent escalating shrieks of desperation. Her feverish praying is silenced by a knock on the window, which brings the aria to a grinding halt.

The opera is set in the hilly region of eastern Moravia, Czech Republic. This area is located in the Wallachian Mountain and has a distinct history of being rooted for a thousand years in Christianity. This region is also known as the Haná region. The land there is very fertile and thus the traditional attire is rich and varied with beautiful embellishments and bright colors. The traditional women's garb is a long skirt with a short blouse with gold and silver lace.¹² For my design, I would like to use elements of the traditional folk-wear without going the full distance to make it period authentic. Jenůfa would have the white skirt with flowers printed or embroidered on it. Her blouse would be white with puffed sleeves and black cuffs with gold embroidery. She would not have the ruff around her neck or the headdress. The headwear symbolizes marriage. Married women at the time were not to show their hair to anyone, not even their husbands. To show their hair would be a shameful thing. Jenůfa is not married, so this is not a problem. I would also forgo a vest, but I would keep the colorful sash that is tied in a bow in the front (Figure 17). The sash would be a rich purple color and have the tiny flowers on it; similar to her skirt. Her hair would be worn in a single braid down the back and out of her eyes. I would weave tiny flowers into her braid that would match her skirt, and sash. On her feet, she

(2010, January 1). "*Folk Costumes*". <http://www.czech.cz/en/66600-folk-costumes>.

would wear a simple pair of black ankle boots with a slight heel. She would wear black stockings and white bloomers underneath the skirt, which would protect her from a wardrobe malfunction in the scenes when she dances.



Figure 16. Hanácký kroj ženy, Folkwear of Czech and Slovakia.



Figure 17. Haná (též Hanácko) je etnografická oblast nacházející se na střední Moravě. Haná (also Hanácko) is an ethnographic area located in Central Moravia.



Figure 18. Full color rendering of Jenûfa by E.H. Petropulos.

5. “Bill,” *Show Boat*, by Jerome Kern and Oscar Hammerstein II

When Jerome Kern approached Edna Ferber with the proposition to make her book into a musical, she thought he had lost his mind. She didn't like the idea of *Show Boat*, her grounded tale of life on a Mississippi performing boat, slandered with idiotic themes and the usual comedic attractions that belied musical theatre shows. It was only when Kern assured her that he was imagining a new kind of musical theatre show in which the old traditions would be bypassed in favor of a more creative approach that Ferber agreed to to give him the comedy-musical rights. Many of his friends tried to persuade him that it was a fool's endeavor, that audiences wanted to see a show that distracted them, not a show based in art. Oscar Hammerstein II was the only one who was quickly convinced of the promise of *Show Boat*. He had a vision, much like Kern's, to create a musical that would change the way comedic musicals were currently presented. The two ignored the discouragement from their friends and colleagues and went to work.

“We had fallen in love with it,” Hammerstein explained, “We couldn't keep our hands off it. We acted out scenes together and planned the actual direction. We sang to each other. We had ourselves swooning.”

The show's producer, Florenz Ziegfeld, was infected by Kern and Hammerstein's enthusiasm, but *Show Boat* was not really his cup of tea. Nonetheless, he consented to putting the show in the newly built Ziegfeld Theatre. The show was not ready when Ziegfeld Theatre was finished with construction and *Rio Rita* opened the theatre causing *Show Boat* to wait a full year before it could open. Even before it was finally produced, the show had to be altered and many parts were deleted. Despite this, no expense was spared in the making of the production. When *Show Boat* finally opened December 27, 1927, it was lauded as an artistic triumph. It ran for two

years in New York before going on national tour where it played for sold-out houses. In 1932, the original company put on 180 performances, and before that, *Show Boat* had played at the Drury Lane in London, and just after that it was translated to French and performed in Paris. Two years after *Show Boat* opened, the first motion picture adaptation was released. It featured the songs and synchronized music score, but was only a partial sound picture.¹³

It is the zenith of traveling showboats in the 1880s, and the *Cotton Blossom* pulls into the dock at Natchez. Cap'n Andy comes out and greets the crowd, telling them of the marvelous spectacle he has aboard. The acts include the sensual, Julie La Verne, the boat's leading lady. Parthy Ann is Cap'n Andy's wife and she and her daughter, Magnolia, help him with matters on the show boat. A handsome river boat gambler, Gaylord Ravenal, sees Magnolia from the crowd and instantly falls in love with her. The feelings are mutual, but their romance is cut short when the local sheriff warns Gaylord that his type are not welcome in the town. Magnolia meets Joe, a black levee worker, and asks him for more information. He is extremely withholding and tells her to ask "Ol' Man River." Meanwhile, on the *Cotton Blossom*, Julie bemoans her marriage to Steve, but says that for all of his faults, she can't help loving him. The sheriff arrives and has somehow found out that Julie is of mixed ethnicity, and since Steve is white, their marriage is illegal. Steve makes takes a knife and cuts Julie's finger. He sucks some of her blood and claims that makes him part black too. The sheriff is not amused, and Steve and Julie leave the ship to avoid any problems. Gaylord volunteers to take Steve's place and Magnolia assumes Julie's roles. The two later agree to marry. Years later, they are attending the Chicago World's Fair and

¹³ David Ewen, *The New Complete Book of the American Musical Theater* (New York: Holt, Rinehart and Winston, 1970), 473-474.

proclaim to each other their surprise that their love is still so strong. Gaylord has continued to gamble in secret and his debts are so enormous that he abandons Magnolia and their young daughter. Magnolia has heard of a nightclub that is looking for a replacement singer because their current lady is a drunk. The drunken leading lady is none other than Julie. Magnolia doesn't recognize her, but Julie remembers the young girl and walks out of the nightclub, sacrificing her job so Magnolia can provide for her daughter. Magnolia is a huge hit at the club, but she realizes that this isn't the life for her and returns to the *Cotton Blossom*. More years pass, it is the 1920s, and Kim, Magnolia's daughter, is a grown woman. Gaylord returns to the show boat, and is, of course, an old man. He sees Magnolia and tells her that his feelings haven't changed. She takes his hand and they walk back to the ship together.

Julie is the star at the Trocadero Music Hall, and since the beginning of the show when she was first seen, has become a boozy leading lady. She is rehearsing for her evening number, "Bill," when Magnolia walks in. Thus, the tune was not written to further the plot. In fact, it was written for a Princess Theatre show ten years earlier.¹⁴ Nonetheless, it is a poignant tune with a solid backbone and an excellent chance to emote. It is similar to the tune that Julie sings at the beginning of the show, "Can't Help Lovin' Dat Man," that illustrates his faults, but finds love in "Bill" as a person regardless. The accompaniment is simple, and like many of the musicals of the time, it doubles the melody. It begins in a way that is similar to an aria. There is a short "recitative" and then the "aria" portion occurs in the form of a refrain. Both sections are repeated with variation only added at the end of the refrain. Julie starts off by saying that she thought she would find the man of her dreams and that he would be intelligent, and handsome like a god. She

¹⁴ Bordman, *American Musical Theatre*, 484-485.

Bb Cm7 F7 1. Bb 2. Bb

won-der - ful, Be-cause he's just old my Bill. He's Bill.

I don't know, Be-cause he's just my

Example 4. “Bill.” *Showboat*. By Jerome Kern and Oscar Hammerstein II. mm. 35-37.

goes on to detail that Bill is nothing like what she imagined he’d be. He’s an unremarkable man, but she loves him because he’s wonderful. “He’s just my Bill.”

Leading lady’s in successful music halls were very well dressed in that time. The keyword here is “successful.” It is the designer and director’s choice whether or not Julie works for a successful, nice nightclub, or a dirty, low-life one. Since I have no director in this project, the decision falls solely to me. I imagine her in a beautiful teal dress with a small train that bares her shoulders. Evening dresses at the time either had a preposterous bustle, or a very subtle one. I don’t believe that Julie would wear a bustle that makes her dress sit at a ninety degree angle off of her backside, so the more subtle bustle is ideal. Well designed dresses at the time had a dainty, elegant look to them, and this is what I would aim to achieve in this design. Teal is, in visual temperature terms, a very cool color. It is not hot and fiery because Julie has lost a little of that fire. She’s a boozy nightclub singer that the audience hasn’t seen since the beginning of the

show. Teal is also a very sultry color without being as obvious as red. It is not extremely true to the time period, but the rest of the dress is. It would be made out of a gorgeous velvet, which was indicative of fabric fashion of the time and also creates a marvelous texture.¹⁵ The bodice of the gown would be overlaid with black lace and beading as would a good portion of the hem and train (Figure 19). Her shoes would be black except for some gathered fabric in the toe area that is the same color as her gown (Figure 20). She would have a black beaded drape choker that accents her bare shoulders and décolletage. Julie's hair would be piled on top of her head in soft rolls and teased to appear more voluminous (Figure 21). A curled tendril would be let down on each side to frame her face. She would wear normal stage makeup and a soft pink lipstick. The goal is to not make her look like she is highly glamorous or lofty. Some of her glimmer left when she had to walk away from the *Cotton Blossom*. She should not look used up, but she should certainly look as though she is not in the prime of her career.



Figure 20. LACMA Pair of Woman's Bar Shoes United States, circa 1880-1885.



Figure 19. Cabaret dress. Victorian era late 1880s to 1890s.

¹⁵ Payne, *History of Costume*, 524-527.



Figure 21. Bustle Evening Dresses, 1880s.



Figure 22. Full color rendering of Julie La Verne by E.H. Petropulos.

6. “My Ship,” *Lady in the Dark*, by Kurt Weill, Ira Gershwin, and Moss Hart

On September 1, 1939, Hitler began his invasion of Poland, and two days later the French and British declared war. A little over a year before this cataclysmic event, Kurt Weill’s show, *Knickerbocker Holiday*, premiered with considerable success. Musicologist, David Drew, suggested that during the years of 1939-40, Weill passed through a crisis of some sort. Perhaps this was because of the war that left Germany and Europe in a state of reconstruction. Whatever the reason, Weill’s musical output depleted greatly in the two years following the premiere of *Knickerbocker Holiday*. In 1940, Weill began collaborating with Moss Hart and Ira Gershwin on their new musical, *Lady in the Dark*.¹⁶ Up until that collaboration, Hart had only written plays with George S. Kaufmann. This deviation from his normal routine was a match made in heaven. His struggle with inner demons was no secret, with many professionals speculating that he suffered from either bipolar disorder or depression.¹⁷ *Lady in the Dark* would not be complete without the addition of Ira Gershwin to the creative team. The musical play was the first Gershwin had written since the death of his brother, George. Given the mental state of these three men when they collaborated to create the musical play, the contents and overall message, come as no surprise.

Lady in the Dark is drastically different than Weill’s other American works. The story examines the psychological issues and imaginings of a female editor of an acclaimed fashion

¹⁶ Douglas Jarman, *Kurt Weill: An Illustrated Biography* (Indiana University Press, Bloomington, 1982) 75-76.

¹⁷ “Moss Hart” Biography, August 27, 2017, <https://www.biography.com/people/moss-hart-9330136>.

magazine. The heroine is plagued by recurring dreams in which the four men in her life play prominent roles. Her desire to recover a melody from her childhood brings her to a psychoanalyst that helps her realize the man that she is in love with. The show previewed in Boston and opened in the Alvin Theatre in New York City on January 23, 1941. It ran for 467 performances, two seasons, before it moved to Los Angeles in the fall of 1943.

The song “My Ship” occurs right at the end of the show; second to last, to be exact. It precedes only the exit music. It is the only song in the entire show that was not intended for a dream sequence. Like five other songs in *Lady in the Dark*, “My Ship” is composed in American popular song form, which is also known as the thirty-two-bar form and takes on an AABA format. The scene prior to the song dictates the musical demands. It must have the character of a song from childhood. It must also be memorable because Liza can only remember a few lines. Weill chose to change the harmony in the piece and let the melody remain constant so as not to suggest a thematic change. He believed that in doing so, he would not push too much sophistication on what was supposed to be a children’s song. The words are based on a little-known nursery rhyme that Hart or Gershwin adapted for the show.

I saw a ship a-sailing,
A-sailing on the sea;
And oh, it was all laden
With pretty things for thee!

There were comfits in the cabin,
And apples in the hold;

The sails were made of silk,
And the masts were made of gold.

The four and twenty sailors,
That stood between the decks,
Were four and twenty white mice,
With chains about their necks.

The captain was a duck,
With a packet on his back;
And when the ship began to move,
The captain said, "Quack, Quack!"

While the ship in the nursery rhyme carried mice and a duck, it is clear that the ship Liza is referring to carries her one true love. "My Ship" acts as a musical solution to the heroine's problems. It is in the key of F Major and Weill knowingly avoided the tonic f note to create tonal ambiguity. He created a musical riddle of sorts by using the pitch center of d. In listening, one can hear the lugubrious connotations of the minor mode evolving into the Major mode to represent Liza's progression from depression to mental health.¹⁸ The song is straightforward, and the metaphors are simple to interpret. The accompaniment is chordal and moves with the melodic line; serving mostly to drive the song forward. The tied notes and swells underneath the vocal line sound like the waves of the ocean and create a rocking motion.

¹⁸ Bruce D. McClung, *Lady in the Dark: Biography of a Musical* (Oxford University Press, New York, 2007) 65-70.

Example 5. “My Ship.” *Lady in the Dark*. By Kurt Weill and Ira Gershwin. mm.33-36

In most cases, the piano doubles the vocal line, which is fairly typical in musical theatre music. The piece ends on a strong F Major chord on *pianissimo*, which I imagine is a rolled chord to symbolize the ship with Liza's true love coming into port.

Liza is an editor for *Allure*, the women’s beauty magazine. Due to the fact that this magazine is still around and still very highly successful, my costume design will be contemporary. The setting will be in the year 2015 and incorporate fashion and beauty trends from that year. The fashions of the 1970s came back into play very subtly in the fall season of 2015. This means that knits, flares, and boho silhouettes were back in style. The color brown also made a stunning reappearance from its glory days in the 70s.¹⁹ Liza is a single female who lives in a big city and is a working professional. Her attire should allude to her financial and social status. She may be a little bit behind some of the fashion trends of the year, but she is not completely out of the loop. Lace-up flats were a raging success in 2015. Liza’s would be patent leather, black, with gold accents on the heels. The stacking of neutral colors was also very popular. Liza would be honed in on the neutral colors, but would wear a slightly dated business skirt suit (Figure 24). Her skirt would be a pencil skirt in light grey with blue thread woven

¹⁹ Nikki Ogunnaike, "Fall 2015's Most Wearable Fashion Trends," Glamour, <https://www.glamour.com/gallery/most-wearable-fall-fashion-trends#12>.

subtly throughout and a ruffle on the side (Figure 23). She would have a matching blazer. Her blouse would be a pastel blue button down with short sleeves. The blue of her blouse would pick up the blue threads in her blazer and skirt. Her hair would be short, just above the shoulder, cut to frame her face, and shorter in the back than in the front; a typical professional bob haircut (Figure 25).



Figure 24. Women's dress suit. Camel. 2016.



Figure 23. Business pencil skirt with side ruffle. 2010-2017.



Figure 25. Women's long sleek bob. Klaus Müller. Friseur. 2013.



Figure 26. Full color rendering of Liza by E.H. Petropulos.

7. “What’s The Use of Wondering,” *Carousel*, by Richard Rodgers and Oscar Hammerstein II

The conclusion of *State Fair* left Rodgers and Hammerstein aching to move on to newer and more innovative productions. It took fifteen months to work out all of the technicalities pertinent to making a musical production of *Liliom*, a play written by Ferenc Molnar, a reality. With initial auditions scheduled for 22 January 1945, the duo settled into adapting the play. They had two months to create an entire musical, which they were already having difficulty getting into. In no time at all, they agreed to title the show *Carousel*, and set it in New England rather than in New Orleans. Oscar faced the same problem with Billy as he had with Joey in *Pal Joey*; the character felt unbelievable. Rodgers reminded him that they had given Joey a soliloquy, which had later been cut from the show. With this fuel to their fire, the show began to unfold before them. In Molnar’s play, the ending was very pessimistic, but Rodgers and Hammerstein wanted to end on an upbeat note. They decided to end with a graduation scene in which Billy’s daughter, Louise, realizes that she doesn’t have to be an outcast if she doesn’t want to. The song, “You’ll never walk alone” found its popularity from that moment. The makings of a show were underway, but Hammerstein was displeased with the first scene, and much of the Molnar script had to be rewritten. To add to this sea of troubles, unknown actors were being brought into the mix. Rodgers and Hammerstein had a strict rule about working with unknowns. They didn’t do it. This escalated the apprehension that they already had for the show. Every day more cuts and rewrites were made, even as they moved the production to Boston’s Colonial Theatre. They opened there on March 27, 1945. The first scene remained mostly the same but the director, Rouben Mamoulian, was able to create a workable idea that was much more charming. As the

New York opening quickly approached, the actors and actresses were constantly learning and relearning their parts. One critic said that the show had fine music, but ran half an hour too long. Upon seeing it again eight days before its New York debut, his critique was much kinder and far more complimentary. At this time, several massive revisions had been made. *Carousel* opened on April 19, 1945 to an adoring audience and won the hearts of the critics who had previously thought ill of it. The show ran for two years and won the New York Critic's Award for "best musical" and the Donaldson Awards in eight categories. From there, it moved to London where it packed the Drury Lane Theatre for sixteen months.

While *Carousel* didn't do as well as *Oklahoma!*, it was very different from anything that the duo had ever done. It is certainly the closest that Rodgers and Hammerstein ever came to writing an American Opera.²⁰ Billy Bigelow is a mean carnival barker in an amusement park in New England. He spots the beautiful Julie Jordan and asks her for a date while her employer, Mrs. Mullin, watches with a frown. Julie thinks that Billy is certainly handsome, but she has hesitations about accepting his offer. She eventually agrees, but tells her friend, Carrie Pepperidge, about her uncertainty. Carrie tells Julie that she's "a queer one" and then proceeds to gush about her hopes of when she marries Mister Snow. Billy appears and is shy and indirect, much to Julie's surprise. He tells Julie how he would act if he loved her. Spring rolls around and he and Julie get married. In fact, everyone seems to be in love; everyone except Jigger Craigin, that is. The villain laments that he is misunderstood. Billy learns that he is going to be a father and at first is upset. Then he imagines the possibilities of having a son or a daughter, and his

²⁰ Frederick Nolan, *The Sound of Their Music: the story of Rodgers and Hammerstein* (J.M. Dent and Sons Ltd, London, 1978) 127-131.

demeanor brightens. Meanwhile, Carrie admits her worry to Julie about Billy being friends with Jigger. He and Billy stage a hold-up to save money for the anticipated baby. It ends in tragedy when Billy kills himself after realizing that he will be caught. Julie is devastated, and Nettie Fowler comforts her telling her that she will “never walk alone.” Billy ends up in purgatory and demands to be judged by the top judge. He is permitted to return to Earth to redeem himself and visit his daughter who is now an adult. She is ignored on the beach and he tries to give her a star that he has stolen. She refuses it, and he slaps her in a fit of rage. For this, he is sent back to purgatory. He was able to stay on Earth long enough to see his daughter’s graduation and rests easy knowing that Julie and she will be fine without him.²¹

Carrie has just warned Julie of the friends that Billy surrounds himself with, namely Jigger. Julie’s response to this warning is glaringly indicative of not only the time that *Carousel* was written, but also the personality of her character. She is a woman that faced uncertainty at the start of her relationship with Billy, overcame it, and now is loyal to a fault. However, she is also a woman with an abundant amount of hope and positivity. She says, “What’s the use of wondr’in’ if the endin’ will be sad? He’s your feller and you love him. There’s nothin’ more to say.” Julie is the type of woman that lives in the moment, but she is not foolish. Before this declaration she admits that common sense would persuade you that the ending of the story will be sad. She is not blind to the truth, she simply chooses to see the best in people despite their faults. Hammerstein wrote the accompaniment and her music in such a beautiful way. The scoring underneath the melodic line is simple, forward-moving, and often doubles the melody.

²¹ Gerald Bordman, *American Musical Theatre: A Chronicle* (Oxford University Press, New York, 2001) 600-601.

This further accentuates the sweet, innocence of her line phrases. Julie is not innocent in the



Example 6. "What's the Use of Wondr'in'." *Carousel*. By Richard Rodgers and Oscar Hammerstein II. mm. 36-38.

conventional way. She loves her Billy, and Billy loves her, and she truly believes that there is nothing simpler than that. She is the perfect example of a woman that is young and in love. So often, composers would write the female lead to be a pretty girl, but without a lot of brains. This is not the case for Julie. Her character has much more depth than many of the female characters in musicals at the time. I believe that this shows a massive amount of innovation on the part of Rodgers and Hammerstein.

Carousel is set in a small Maine coastal village toward the end of the 19th century.

Carnivals, such as the one that Billy works at, would be a summer attraction, which would make the women's dress light and breezy. During this time period, women's dresses had enormous sleeves and long skirts that were flat in the front and full in the back. Those of higher privilege, dressed themselves in satins, and brocades, while those of the underclass wore more wool voile and printed calico (Figure 29). Julie is sweet, innocent, beautiful, and works at the local mill. Her occupation means that she is part of the lower, working class, which means that her attire would be less than elegant in a post-work situation (Figure 28). However, when she sings this song, she

is married to Billy and pregnant with his baby. So, I believe that she would be a little fancier, but still not as fancy as someone of a higher status. The material would be a soft green color that would symbolize Julie's growth as a person and perhaps be a wool voile. It would also symbolize the softness of her character. The fabric would be made into an overlay dress, which would have a plain, white blouse underneath. She would have thick, grey stockings and little black granny boots with a slight heel. The design below is not completely true to period, but Julie does a fair amount of dancing and moving about and would need to not be restrained by the mounds of fabric that accompany a late 19th century period costume. Her sleeves are small and nothing about her overlay dress is period except for the material. My concept is to have aspects of the show that are period and aspects that are not. Her boots would have a pointed toe as was the custom at the time. Her earlier costume would be more rooted in the period dress of a mill worker, but this costume has a flair of contemporary to it. If this costume were entirely true to period, she would also wear an inflexible corset with a narrow waist, and lovely silky, shortened drawers. She would also wear a petticoat that would show a little from under her dress, as was the custom at the time. Petticoats were made nicer specifically so they could be seen from under shortened skirts.²² Her hair would be up halfway, curled, and riddled with small flowers. Many musicals rely on the costumes to give that burst of color. With a character like Julie, that pop of color must be very subtle and attractive. Her costume should not be a sight-gag. This would make both her and the audience feel ridiculous. She should feel like a breath of spring when she walks on stage. My goal through her costume, is to make her relatable instead of frustrating. It is easy for the audience to think that she's just a stupid little girl who is in love, but there is such an

²² Payne, *History of Costume*, 529-533.

incredible depth to her. In this instance, her costume will give feeling as well as serve as a visual representation of her character.



Figure 27. New England mill workers. 19th century.



Figure 28. "Bobbin Girl" by Winslow Homer.



Figure 29. 1880s draped skirt, Image courtesy of Joan L. Severa.

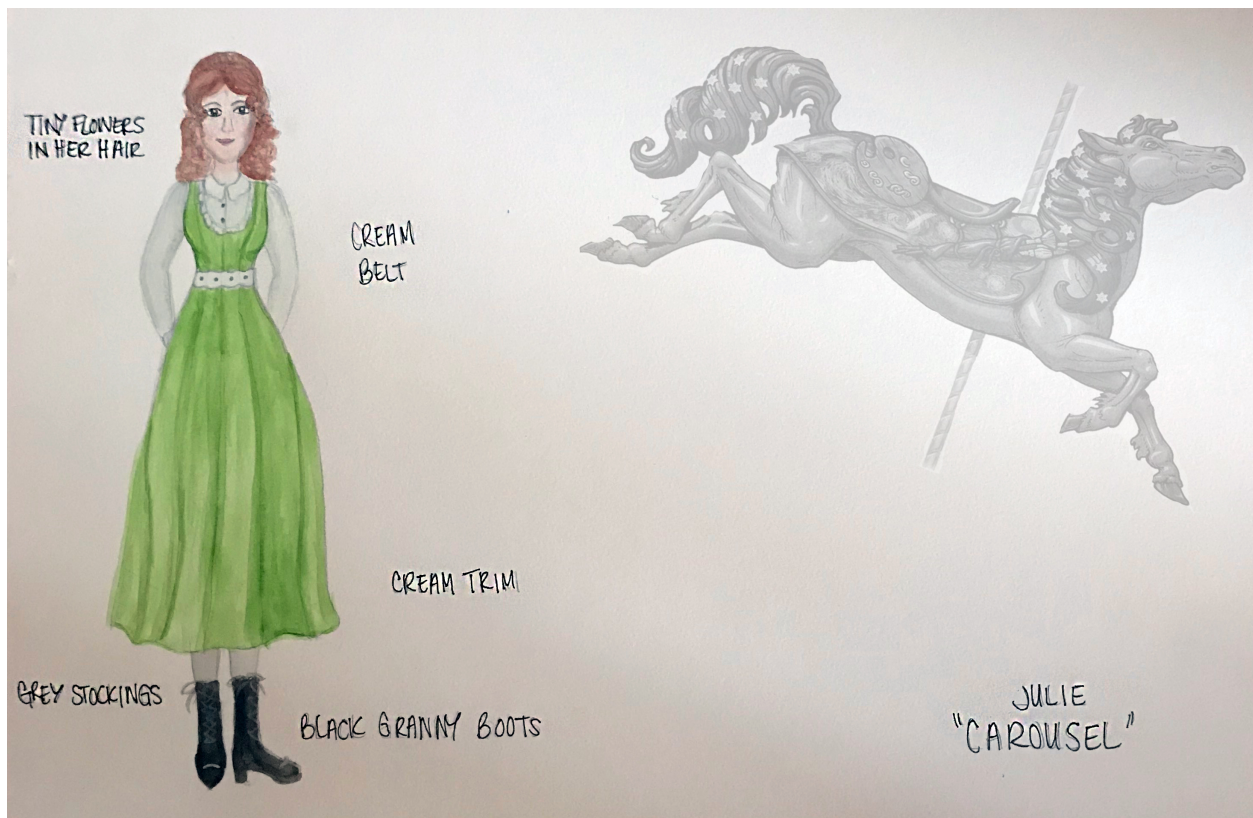


Figure 30. Full color rendering of Julie by E.H. Petropulos.

8. “Embroidery in Childhood,” *Peter Grimes*, by Benjamin Britten

Benjamin Britten was living in exile in America from 1939 to 1942 due to his pacifist approach to the war. This standpoint in England at the time was punishable by a lengthy prison sentence. He briefly considered settling in the country, but his feelings of rootlessness and estrangement made him homesick and rendered him unable to work for several months. He happened upon an article on the poet, Crabbe, that spoke of his home by the sea and the sounds that implemented themselves into his words. Upon finishing the article, Britten immediately decided that he must return to Britain. He and his friend, Peter Pears, a famous tenor and whom many of Britten’s tenor arias were written for, sought passage home. It was a difficult feat in 1942 to cross the Atlantic, and the pair had to wait several months before they finally boarded a ship. During their wait, they read as many of Crabbe’s poems as they could get their hands on. One in particular caught their attention; *The Borough* and the tale of ‘Peter Grimes.’ They arrived in England after a long voyage and faced a tribunal for being pacifists. Remarkably, they were pardoned because they were deemed as working for their fellow human beings. It wasn’t until 1944 that *Peter Grimes* came to fruition. Britten moved back to his home in a mill in Snape with his sister, Beth, and her two children. It was a quiet place to compose and focus his thoughts, and the commons and marshes offered him solitude. All through 1944 he worked on his opera, and by early 1945, it was finished.

A month after the war was finished, *Peter Grimes* premiered at Sadler’s Wells on June 7th. The performance was met with critical acclaim. Nothing like this opera had ever been seen in English music, and the audience knew that they had just witnessed a masterpiece. In the next

three years, it was translated into seven different languages and performed in twenty cities worldwide.

The opera begins with a coroner's inquest at the town hall in an English fishing village. A lawyer questions the fisherman, Peter Grimes, about the death of his young apprentice while they were in a storm at sea. Although the room is filled with livid villagers, the lawyer accepts Grimes' description of the event and rules that the child died by accident. He tells Peter that he should not take on another apprentice unless he finds himself a woman to take care of the boy. The town hall empties, and Ellen Orford, a schoolmistress, comforts Grimes and oaths to help him find a better life.

Balstrode, a retired sea-captain, and Ned Keene, the apothecary, lend Peter Grimes a hand in landing his boat in the harbor. Keene tells Peter that he has found a new apprentice named John. Ellen offers to go and fetch the boy and is met with much hostility and judgement. She says, "Let her among you without fault cast the first stone". Balstrode tries to convince Grimes to leave the village and never come back, but Grimes explains that he first has to make enough money to open a shop and marry Ellen. The storm rages outside, and the villagers crowd in the village tavern. Grimes comes in and begins talking to himself, spooking everyone. Ned Keene sings a sea shanty calms them. Ellen arrives with John and Grimes takes him to his hut.

On a Sunday morning, while Ellen and John are watching the villagers on their way to church, she notices a bruise on his neck. Peter comes to take John fishing. Ellen voices her concerns, and Peter hits her and drags John away. The owner of the tavern, Ned Keen, and others have seen the incident and tell the church congregation about it. They form an angry mob and decide to go confront the fisherman. Grimes orders John to dress for work. He hears the mob

approaching and hurries John out the back door. In their rush, John slips and falls to his death down the cliff. The villagers find the hut empty and decide that perhaps Grimes is innocent, but Balstrode looks over the cliff and knows better.

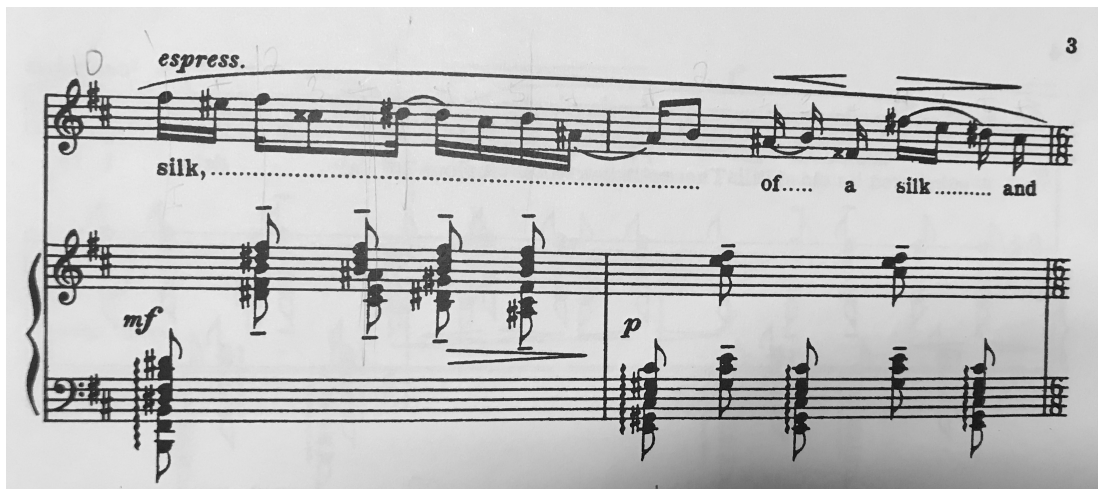
At town hall, a dance is in progress. Ellen and Balstrode enter together and he tells her that there is no sign of the boy or Grimes, but his boat has returned. He gives her John's wet jersey, and she remembers embroidering the golden anchor on it. A village woman overhears the conversation and informs the lawyer that Grimes has returned to town. The crowd sets off on a manhunt. A deranged and raving Grimes listens to the villagers shouting his name. He barely takes notice of Ellen and Balstrode, who try to talk him down. Ellen pleads with Peter to come home, but Balstrode convinces him to sail out and take his own life. Grimes launches his boat with Balstrode's help, and Ellen is led away. The sun comes up and the villagers return to their daily lives. The lawyer tells everyone that the coast guard reported a sinking boat, but he is ignored.²³

"Ellen's aria, 'Embroidery in childhood was a luxury of idleness' (No. 9), is, like the trio/quartet at the end of the first scene of the previous act, a moment of stillness in the drama, which has been advanced in one way or another by every other section of the music, but which is here commented upon in music that is florid and exacting, but whose effect is one of tranquility and resignation."²⁴ The minor key that begins the aria creates a feeling of weight that brings the chaos of the previous scenes to a definitive halt. In his own fashion, Britten created an aria that

²³ Brett, Philip. *Benjamin Britten, Peter Grimes* (Cambridge University Press, New York, 1983) 102-115.

²⁴ Gustav Kobbé, *The Definitive Kobbé's Opera Book* (G.P. Putnam's Sons, New York, 1987) 1160-1169.

sounds as though the voice is leading the accompaniment, but in reality, there are strict rhythmical demands dictated by the time signature. This time signature changes frequently, but not in such a way as to make the piece feel disjointed. The aria flows in a legato manner that had not previously been seen in English opera. The progression of the notes descends when Ellen has realizations. For instance, when she realizes that embroidery was a luxury of idleness. In measure ten, the word “silk” is drawn out in a descending scale, giving it the feeling of a pause in thought process; almost as though Ellen is having another realization, but I feel that it better represents her sadness overcoming her ability to finish her sentence. While much of the aria



Example 7. “Embroidery in Childhood.” By Benjamin Britten. mm. 10-11

holds a haunting minor tonality, the section from the end of measure 21 to measure 26 carries a sense of hopefulness. In this section, no notes are given accidental flats, but D and C are consistently marked with sharps. It marks Ellen’s desire to bring good into children’s lives, and the end of the phrase fades into the dark reality that she could not save Grime’s apprentice from his fate. She repeats the phrase, “Now my broidery affords a clue...” with the second instance leaving out the word “clue.” The beginning and abrupt cutting off of the phrases gives the impression of sobbing. It imitates Ellen’s speech in her inability to fully grasp the tragedy that

chil - dren.... And dreamt that on - - - ly by

wish - - ing I could bring some silk..... in - to their

lives..... Now..... my broid - e - ry af - fords a clue....

pp cresc. pp cresc. f ppp senza espress. ppp

Example 8. "Embroidery in Childhood." *Peter Grimes* by Benjamin Britten. mm. 21-27.

she knows has occurred. She finishes out the final phrase on a resigned sounding B natural eighth note that disappears as the music swallows it; much like the ocean will soon swallow Peter Grimes.

There is little information as to the time period that *Peter Grimes* is set in, but plenty of resources are available about the location. In a way, this is a positive thing. It means that the costume designer and the director have free range of choice when it comes to picking a time period. It seems to me that the ideal time period would be mid to late 19th century. This means that the large, bulbous sleeves and high waistlines of the 1830's have given way to the sleek, shaped bodices and ample (but not too ample) skirts of the 1840's. These, in turn, have given way to a smaller, less ample skirt than seen in the 1860's, and a lovely shaping bodice with semi-formfitting sleeves (Figure 31). The bodice began to extend downward to the hips in what came to be called the "cuirass bodice." The corset was still in play at this time, as was the chemise, whose bulk was greatly reduced by darts and seaming. Other underwear was rendered unnecessary with the introduction of chamois drawers, which were very tight and resembled long boxers. The bustle was still in place, and was worn over the chamois drawers and underneath the petticoat.²⁵ Ellen Orford is not a fancy woman. If she were, she would not have thought twice about a relationship with Peter Grimes. However, she is skilled in embroidery and a schoolmistress. So, her family must have had some money in order for her to have attained her position. I do not believe that she would wear something as unflattering as the dress seen in the photo below (Figure 34); perhaps the next dress or the one (Figure 32). The bodices back then either had a modest V neck, or were button from the middle of the throat down. I am a massive propagator of character defining colors. That is, colors that represent the character's personality or an aspect of their occupation. My color of choice for Ellen would be a deep, forest green, perhaps with light green and brown as accent colors. Green is the color of growth. It is a down to

²⁵ Payne, *History of Costume*, 519-521.

earth color, similar in meaning to brown. Ellen is a schoolmistress and her function is to educate children and help them grow. She is earthy and rooted in her kindness and compassion.

Simultaneously, she is soft and delicate like a young sprout. These appositions should be taken note of in designing her costume. The image below best illustrates what the base of Ellen's costume would be. The scallop edge trim would be in the light green, while the buttons and the bias trim on the kerchief front would be the soft brown. The rest would be the deep, forest green that I mentioned before. Her shoes would be simple and black (Figure 33). They would need to be something very functional and suited for standing long periods of time as well as walking on unpaved streets. Obviously neither of those things are highly important, given that Ellen will not actually in an 1870's fishing village in England. However, it is important that the shoes provide plenty of support so Ellen can fully ground herself to sing her arias.



Figure 31. Victorian Dress Mrs. F. M. Carroll (American) Date: 1877 Culture: American Brooklyn Museum Costume Collection at The Metropolitan Museum of Art, Gift of the Brooklyn Museum, 2009; Gift of Mrs. William F. Greegan, 1955.



Figure 32. Blue 1870's Bustle Era Dress.



Figure 34. School marm dress. Fashion 1877.



Figure 33. Women's Adult Angel Flex Jada.



Figure 35. Full color rendering of Ellen Orford by E.H. Petropulos.

9. “Frank Mills,” *Hair*, by Galt MacDermot, James Rado, and Gerome Ragni

For two years Gerome Ragni and James Rado had been putting down ideas for a musical about the turbulent world that surrounded them. The years that accompanied the Vietnam war were filled with people they loved, hated, rebelled against, and miscellaneous other misjudgments and whims. Whenever either of them had an idea, they scribbled it down on a scrap of paper. After a while, these slips of paper began to pile up. It is imagined that the two authors then threw the scraps of paper in the air, caught random ones, and then assembled their script based on their random selections. Whether this is true or not is debated, but it certainly explains a lot about the musical. *Hair* is unconventional, and it broke the mold for musical theatre. Rado and Ragni created a musical that “has no plot to speak of, no logical sequence of events, no train of thought, no recognizable format, no creative discipline, no shape or design. It’s an explosion.” It’s material comments on war protest, racism, draft, patriotism, morality, cleanliness and its speech is layered with expletives. Two versions were released of the show, both were recorded. The first saw Joseph Papp’s New York Shakespeare Festival Public Theatre’s stage before it moved to the Florence Sutro Anspacher Theater on October 29, 1967. It ran for eight weeks and then moved uptown to a former discotheque called Cheetah. From there *Hair* went through a drawn out revision period. The final product was something completely different. For instance, the highly anticipated nude scene was born of the revision process. Finally, on April 29, 1968, *Hair* opened at the Biltmore Theater. Despite the mixed audience reactions, response from critics was surprisingly in the show’s favor. It was a breath of fresh air, and the conservative critic, Clive Barnes of *The New York Times*, commented that it was, “the

first Broadway musical in some time to have the authentic voice of today rather than that of the day before yesterday.” The musical ran for 1,844 performances in its uptown and downtown venues while also being performed in major cities across the country. It became the first French-language translation of an American musical to sell out the box-office in Paris and was also launched in Tokyo, Lisbon, Amsterdam, and multiple other foreign capitals.

While there is no true plot in *Hair*, there is a fundamental theme that runs through the show’s chaotic workings. It opens with the song “Aquarius” sung by Ron who muses that humans are moving into an era in which peace will move the planets and love will guide the stars. Then the music transitions to lauding the hippies and love children while castigating the “Establishment.” A young, long-haired hippie, Claude, leaves his home and pretends that he is from Manchester, England. This leads to a tantalizing threesome in the home of his friend, Berger, and Berger’s girlfriend, Sheila. Jeanie is Claude’s girlfriend, and she is pregnant, but not with his child. She is upset that Claude is going to be drafted into the Army, but he dreams of seducing a girl who finds more ecstasy in creating protest posters than in sex. He is eventually drafted and his friends grieve the demise of his soul. The rest of the show glorifies making the “Establishment” uncomfortable. The famous, “Be-In,” features all of the character naked onstage. Essentially, *Hair* was meant to be a giant middle finger to “the man” rather than be a cohesive musical. The songs are in many different genres, and the characters are in various states of dressed (and undressed). For the creators, it was not about a plot that ties everyone together, it was about a feeling and a message.²⁶

²⁶ Ewen, *The New Complete Book*, 203-206.

Crissy is a love child who has met a boy named Frank Mills, and muses about meeting him again one day. This is the only song she sings alone in the show, and she joins the chorus on the group numbers. Galt MacDermot set the prose lyrics to music and the quiet ballad brought audiences to their feet without fail. Her song is essentially a missing person's poster. She tells us where she met Frank, what he looks like, and about his friend, the drummer, and what he looks like. Crissy has lost his address and tells the audience that she will be waiting for him in the park with her friend, Angela. She is young and full of teenage passion and admits that she loves him, but she is embarrassed to be seen with him. She goes on to say that if anyone sees him, tell him

The musical score for "Frank Mills" is presented in two systems. The first system contains the vocal line and piano accompaniment for the first four measures. The second system contains the vocal line and piano accompaniment for the next four measures. The lyrics are: "please tell him An - ge - la and I don't want the two dol - lars back, just him." The music is in G major and 4/4 time. The piano accompaniment mirrors the melody. The score includes chord markings: G7(sus4), G7, C, G, Am, F, G7, and C. A "rit." (ritardando) marking is present in the piano part.

Example 9. "Frank Mills." *Hair* by Galt MacDermot, James Rado, and Gerome Ragni. mm. 43-50.

where she is and that she doesn't want her two dollars back, just him. The music is simple and the accompaniment mirrors the melody. It is very indicative of the time that it was written and credit should be given to MacDermot for writing music that brought Broadway and the pop-rock culture of the time into matrimony. The rhythmic structure of the song is speech-like, and that does more text painting than the accompaniment and melody, which is arranged like a ballad.

Interestingly, the melodic line dips down into the middle C area when Crissy is “speak singing” and rises to sweet lilting higher notes when she is singing about Frank. The whole song has a young, innocence to it that creates a quick break from the anti-establishment message that the rest of the show runs on.

I want the innocence of “Frank Mills” to permeate into Crissy’s costume, but still have her be a fun-loving, and attractive love child. *Hair* is a brightly colored show, as it should be, and requires not only bright actors, but also bright technical aspects. The 1970s was a liberating time for many young women. Suddenly, expressing sexuality was celebrated, and bodies were seen as beautiful and something to be shared. When clothes were worn, bright colors were used for self-expression (Figure 36). Warm colors are essential to creating the impression of Crissy that I want to get across. She is more of a festival, free spirit hippie than a, what I call, “city hippie.” Her style is less high waisted denim and a crop top and more so loose-fitting blouses and breezy skirts or dresses. This being stated, Crissy mentions meeting Frank Mills outside of the Waverly Theater, which is in Greenwich Village. So, truly, she would share aspects of both worlds. She would have a long, flowing, yellow broomstick skirt with brown Birkenstock-like sandals on her feet (Figure 38). Her top would be white, and just short enough that a little of her stomach shows. The sleeves of the top would be much like her skirt; flowing and breezy, probably sheer. Her hands would be decorated with a variety of sterling silver rings that have moonstones, turquoise, and quartz (Figure 37). Her hair color is not as important to me as the length. It should be very long and flowing, and be topped with a crown of daisies. Crissy would wear no makeup except for stage foundation and some mascara to help her eyes not disappear underneath the stage lights.



Figure 36. Way of life 1970s.



Figure 37. Rainbow Moonstone, Blue Topaz and Turquoise Rings.



Figure 38. Soft Cotton Patchwork Extra Long



Figure 39. Full color rendering of Crissy by E.H. Petropulos.

10. “Another Hundred People,” *Company*, by Stephen Sondheim

The decade preceding *Company* was a difficult one for Stephen Sondheim. He began psychoanalysis in 1958 or early 1959. His production of *Anyone Can Whistle* opened late in 1964, but closed after only nine performances. *Do I Hear a Waltz?* and *Follies* were two lyrics-only assignments that he also took on during the decade. The act of only writing the lyrics and not writing the score weighed heavily on Sondheim. None of his personal projects were coming to fruition and the projects that he was assigned to were not as successful as hoped. In 1955, Sondheim had written a dedication in a score of *Saturday Night* for his father’s 60th birthday. It said, “To Dad on his 60th—Hope I can give you one of these every year for the next 40 years at least.” In 1966, his father passed away and left him in a state of unsteadiness both in his work and in his mind. For the tail end of the 1960s, Sondheim worked as a professional puzzle writer. He wrote forty-one weekly games for *New York* magazine for about a year until he started working on *Company* in 1969.²⁷ The show’s opening on April 26, 1970 was not without success. It was the last musical of the season, and the only one to close with a profit. Sondheim’s melodies were lovely and intelligent, but for the time they were deemed not memorable. However, his lyrics had the audience in a trance. This declaration confirmed that he, along with Lerner, was carrying on the tradition of literate, brittle words as seen in the works of the old masters. It was one of the first “concept” shows on Broadway; meaning that it dealt with an idea rather than having a full plot.

²⁷ Stephen Banfield, *Sondheim’s Broadway Musicals* (The University of Michigan Press, Ann Arbor, 1993) 43.

Company “was in some respects an oddball piece, as innovative as commercial Broadway was likely to get without tripping over itself.” George Furth had written a book with no plot. The action centered around the birthdays of the protagonist, Robert, or Bobby to his friends. He is a New York City bachelor and his friends are cynical and apathetic. All of them are paired into married couples whom Bobby visits throughout the span of the show. His married male friends tell him that marriage pulls emotions in two different directions. Meanwhile he daydreams about the good qualities of his girlfriends, which is rudely interrupted by the ladies complaining about his noncommittal personality. He is seeing both a flight attendant named April, and Marta, a quirky, left-wing woman with a stout opinion. For his final birthday, his friends arrange a surprise party, but Bobby never arrives. After a heartfelt inner debate, Bobby has decided continue his way alone.²⁸

Since the musical has no plot, “Another Hundred People” does not really serve to further anything. It is sung by Marta, who is quirky and has a massive opinion. Three vignettes intersect the music and portray Robert with his three girlfriends in the park on different occasions. First, he is with April, the flight attendant, then Kathy, and finally Marta. This is a patter song of sorts, which means that the words are fast and rhythmical and sung on a set pitch or a series of pitches. It is not nearly as fast as “Getting Married Today”, a wickedly quick patter song that directly follows “Another Hundred People”. Marta acknowledges that New York City is dirty, crowded, strange, and full of dusty and mutilated trees, but it is still a wonderful city somehow. Her melody ascends in thirds to form a major seventh, and in the accompaniment beneath her, one

²⁸ Gerald Bordman, *American Musical Theatre: A Chronicle* (Oxford University Press, New York, 2001) 727.

can hear the hustle and bustle of the city. The pedal tones in the low bass of the accompaniment grounds the song. It represents Marta's firm love of the city despite, the business, the strangers and the guarded parks. The whole song acknowledges the negatives about the city, and then relishes in them. There is also a huge sense of drive throughout. The accompaniment drives it along, absolutely, but there are also aspects of the melodic line such as the ascending pitches that bring the music to a climax before settling back in. Another genius texture addition that Sondheim inserted in, is the beautiful moment of musical tension at the end of "Look, I'll call you in the morning or my service will explain." On the word "explain" there is palpable tension

6

And an -

oth - er hun - dred peo - ple just got off of the train.

p

dim. poco a poco

Example 10. "Another Hundred People." *Company* by Stephen Sondheim. mm. 47-52

in the strings before the resolve down and begin the hustle and bustle motive as before. As I mentioned earlier, there are three vignettes in this song. I will be performing one of them; specifically the one with Kathy and Robert. This is a woman that Robert has been dating on and off for years. They admit that they have both secretly considered marrying the other. For a

moment, Robert legitimately contemplates marrying her, but Kathy cuts his hopes short by telling him that she is moving back to Cape Cod with her new fiancé. This vignette happens in the middle of the song and then Marta begins to sing after it.

Originally, the show was set in the seventies and was costumed contemporarily to the time. Since then, many designs have been realized on the stage both on Broadway and off. *Company* is a show that is most certainly contemporary in regard to costumes. Designing it with a period twist would be odd and take away from the concept at hand. This doesn't stop the designer from formulating a costume built on the character's personality. One living in New York City does a lot of walking, and the weather there can be a little unpredictable. This means that footwear is generally comfortable unless the wearer is not traveling long distances. Depending on the season, it is necessary to bundle up because the massive amount of concrete makes the city very cold. Since I have no director to give me insight as to the season in which "Another Hundred People" is set, I have chosen late summer/early fall. This means that the city is mildly warm, but that early autumn chill has set in (Figure 42). Marta is intelligent, has a left wing opinion, and is madly in love with New York City. She also has a quirky personality, and an odd, sometimes inappropriate sense of humor. I think that her fashion sense should directly match her out of the box, edgy sense of self. In many cases, edgy means all black and torn with spiky belts and combat boots. She is not high fashion, by any means, because I don't believe that she has the monetary ability to afford that luxury. I am a designer that enjoys working with color, and I believe this character should make an entrance without looking like a middle school goth girl. The dress would be a pale yellow; bright enough to catch the eye, but not too bright as to look out of place (Figure 41). Underneath, she would wear black lace tights with combat boots

(Figure 40). Her hair would be up in a sock bun, and her makeup would be dark, but not severe.

Ideally, she would wear a black lace long sleeved shirt underneath the dress for added texture and to add another layer for warmth. I don't see Marta as particularly promiscuous, but there is a sense of danger and sexual intrigue to her. This would be the vibe she gives off that drives Robert a little crazy for her.



Figure 41. Pale yellow cutout skater dress.



Figure 40. Combat boots and lace tights.



Figure 42. Banana Republic X Olivia Palermo Presentation: Jacket: Nasty Gal, Mesh Top: Bloomingdales, Black Bralette: Macy's, Tweed Skort: Zara, Ankle Boots: Boohoo.com, Handbag: Trendlee.



Figure 43. Full color rendering of Marta by E.H. Petropulos.

11. “Dance: Ten; Looks: Three,” *A Chorus Line*, by Edward Kleban and Marvin Hamlisch

Marvin Hamlisch had been working on dance music for *The Bell Telephone Hour*, which was to be shown on T.V. He is quoted as saying that nothing could have prepared him better to write *A Chorus Line*. The musical started Off-Broadway because it was a show made up of unknowns and the cost to produce it would be much cheaper. Much of the growth came from the close-knit relationships with the show’s dancers. Hamlisch had been writing dance music for a while and knew what the dancer’s felt like because he worked with them all the time. At the time, he knew that they weren’t just writing a musical about dancers. The dancers were more of a metaphor for life, but he had no idea the importance of the work he was producing. In that era of musical theatre, the book was written first, then the lyrics, then the music, and then the creative team went into rehearsal. For *A Chorus Line*, they went to the first rehearsal with one song and a lot of dialogue. This grew to four songs and four and a half hours of dialogue. They were tailoring the dialogue and songs to the dancers that they had started the process with. Hamlisch and Kleban were literally making it up as they went along. Without the director, Michael Bennett, the final result of the show may have been shaky and unfocused; as is the usual outcome of improvising creatively. Kleban and Hamlisch were inclined to give him freedom to do whatever he thought was best. Marvin boasts that he doesn’t write “hummable ditties” for his shows. He wants to write music that fits the show not just pleasing, commercial tunes. His “cheat” song for the show was “What I Did for Love.” They needed a commercial song to play on variety shows and Hamlisch knew that “Tits and Ass” was never going to cut it. *A Chorus Line* opened Off-Broadway in April of 1975 at the Public Theatre and played 101 performances.

Three months later, on July 25, 1975, it opened on Broadway in the Schubert Theatre.²⁹ The show ran for fifteen years and closed after 6,137 performances.

The show follows the audition process of a group of aspiring dancers. The choreographer, Zach, selects 8 chorus members from a group of seventeen applicants. Instead of having them recite a monologue, he asks them to tell him about their pasts; why they became dancers, what brought them here. The pasts range from neurosis, to homosexuality, to strong hope for the future. Zach's former lover, Cassie, presents the most heart-wrenching plea. She had held many pivotal roles, but lost her higher footing because she couldn't act. Cassie wants nothing more than to dance, and would rather be a chorus girl than nothing at all. Zach makes his selections and the cast changes into dress clothes and satin top hats to perform a high-kicking final number.³⁰ This concept musical highlights not only the glamour and gloss of being in the theatre, but also the heartache, and even tragedy as is the case with Paul, who is eliminated due to an injury sustained from doing a tap number.

Val Clarke is a powerhouse of a dancer. She could "dance rings around the other girls." She finds out after swiping her dance card after an audition that she received a rating of ten for dance, but her looks only scored her a three. She hasn't been able to find a job yet and is living off of unemployment. So, she schedules an appointment with a plastic surgeon on Park and 73rd to get "tits and ass." While she was at it, she got her nose done too and a few other bits lifted and perked. Val exclaims that suddenly she's getting national tours and singing endless medley's of

²⁹ Al Kasha and Joel Hirschhorn, *Notes on Broadway: Conversations with Great Songwriters* (Contemporary Book, Inc., Chicago, 1985) 142-147.

³⁰ Gerald Bordman, *American Musical Theatre: A Chronicle* (Oxford University Press, New York, 2001) 743.

“It Had to be You,” which she inaccurately calls “Gee, It Had to be You.” One girl in the group tells her that they’re not that big, and Val retorts saying that she wanted hers to be proportional. She goes on to say that the surgery didn't hurt her sex life either. Meanwhile, the accompaniment underneath doubles the melody for the entirety of the piece. It flounces along with the melodic line and drives the music forward. For the most part, it is scarce, just chordal and sometimes only single notes. This all culminates in a perfect authentic cadence at the end of the piece ending in a strong C Major chord.

Dance audition attire is usually little to no clothing, especially if one is going solely to a dance call. The choreographer wants to see how the performer moves and the line of their body. This means that the little clothing worn is skin tight and moveable. It needs to breath and flow with the body. Val Clarke is a little promiscuous and even more so now that she has purchased brand new breasts and a butt. It is necessary for her to wear a bright color to set herself apart from the rest of the dancers. The color will help the choreographer remember her when he is thinking about who to cast. I think that red in this case is cliché, and Cassie, another dancer, is usually in red. So, depending on her skin tone, I would put her in sherbet orange or red-violet. The tone of her skin is more a factor because I want the colors to look flattering. Orange can sometimes clash with pale skin and make it look more pale and washed out. With darker skin, it glows and emanates radiance. Val would wear a backless leotard with a circular cutout where generous cleavage could peep through (Figure 46). It would create an hourglass shape in the front and be mesh on the sides. The hip area would be cut in an 80’s fashion so the hips can be seen (Figure 44). She would wear nude fishnet pantyhose and black character heels (Figure 45). If she is shorter, I would give her three-inch character heels instead of the standard two-inch.

These will help to perk up her butt as heels are marvelous at doing. Her hair would be curled and pulled up into a high ponytail that would whip around when she is strutting across the stage.

Val's makeup shouldn't be overly dark, but her eyes should pop and she should have a distinguished lip color; just one or two shades darker than her natural lips. She would wear no jewelry except studs in her ears, which would not catch on anything or draw too much attention.

Her leotard and sex appeal will draw all the attention necessary.



Figure 44. Black backless leotard. Spandex.



Figure 45. Worthington Fishnet Tights. Nude.



Figure 46. Blue peep, criss cross dress.

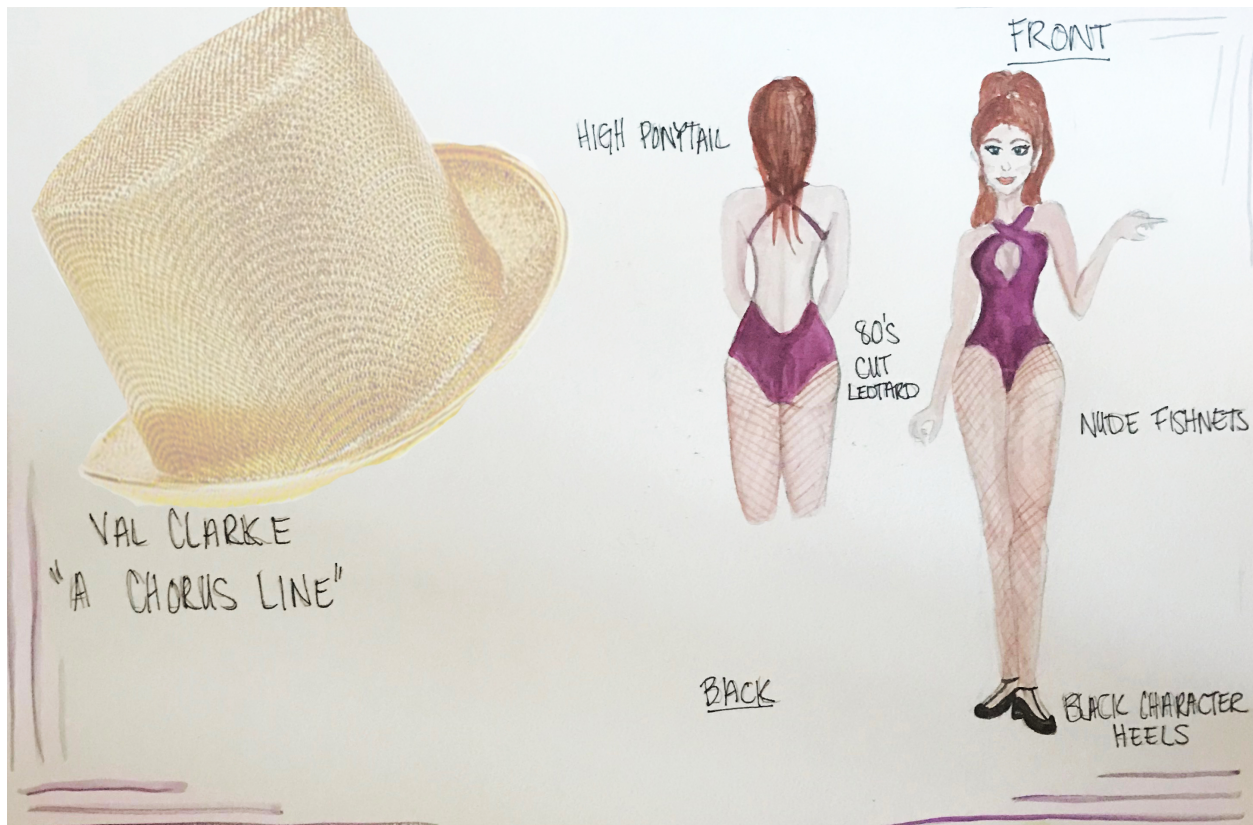


Figure 47. Full color rendering of Val Clarke by E.H. Petropulos.

12. “No Llores por Mi Argentina,” *Evita*, by Andrew Lloyd Webber and Tim Rice

In 1975, following the massive public failure of *Jeeves*, a musical based on the novel, *The Code of the Woosters*, Andrew Lloyd Webber approached his future shows a little differently. He founded his annual Sydmonton Festival with the intent to test run new material before it was sent into full production. Before his work with *Jeeves*, Webber had been collaborating with Tim Rice on a musical version of P.G. Wodehouse’s comic creations. This collaboration fell through, but Webber pushed forward with playwright Alan Ayckbourn to see the realization of *Jeeves*. After the show failed, he returned to his collaboration with Rice who was inspired after hearing a radio documentary about Eva Perón. Creation of the show progressed quickly and by April 1976, less than a year after the flop of *Jeeves*, tapes of the material for *Evita* were tested out at the Sydmonton Festival. Getting *Evita* on the stage took a little more time. Two years passed before the show began its first rehearsals in May 1978. During this time, Webber formed the Really Useful Company, now called The Really Useful Group, which was created to bring his music to the world. The company manages his complete catalogue. In addition to this company, Webber welcomed his first child to the world and was elbows-deep in several other projects. Excellent publicity escalated public intrigue from a low buzz to a great shout by the time *Evita* opened at the Prince Edward Theatre on June 21, 1978. The responses to the premier were all over the board. They ranged from extreme adoration to deep-seated hatred, but Webber was no stranger to this kind of reaction to his works. Despite the variety of opinions, *Evita* saw a successful 2,900 performances on the London stage before closing August 2, 1986. From there, it moved to the United States and opened September 5, 1979. While it did not receive critical acclaim at first,

public appreciation grew, and it went on to win six Tony Awards. This solidified *Evita*'s spot on the Broadway stage for the next four years.³¹

Evita follows the story of Eva Perón, the wife of President Juan Perón of Argentina. When the lights come up for the first time, the death of Eva, affectionately called "Evita," is announced. The Communist terrorist, Che Guevara, acts as the narrator. He takes the audience back to when Eva is fifteen years old and following a tango singer to Buenos Aires to escape the life that she is living. She works her way into the entertainment industry, and settles into working as an actress for the radio. She meets the small-time politician, Juan Perón, and acquires his favor while ousting his sixteen year old mistress. With her help and ambition, he rises to superior power and becomes the President of Argentina. By this time, they are married and Eva acts not only as his wife, but as a master of propaganda. She is his face for the people of Argentina. Eva gives the population a glimpse into the future where the rich are taxed to pay the poor. By 26 years old, she has become a symbol of hope for the country; a heroine. Her ambition does not end there. She wishes to pursue a career on the world stage. Eva strikes out on a world tour called The Rainbow Tour, but, much to her disappointment, she is received with indifference everywhere but Spain. A little defeated, she returns to Argentina and forms the Eva Perón Foundation. The foundation is a success and very popular among the population, but Eva is in poor health. She wants to become vice president and work alongside her husband. This proves politically impossible and a resigned Eva announces over the radio that she is turning down the

³¹ John Snelson, *Andrew Lloyd Webber* (Yale University Press, London, 2004) 8-10.

offer. While on her deathbed, Evita admits that she hopes she will be remembered fondly by those that follow her.³²

*Será difícil de comprender
Que a pesar de estar hoy aquí
Soy del pueblo jamás lo podré olvidar
Debéis creerme, mis lujos son solamente un
disfraz
Un juego burgués, nada más
Las reglas del ceremonial*

*Tenía que aceptar debí cambiar
Y dejar de vivir en lo gris
Siempre tras la ventana, sin lugar bajo el sol
Busqué ser libre, pero jamás dejaré de soñar
Y solo podré conseguir la fe que querrás
compartir*

*No llores por mí Argentina
Mi alma está contigo
Mi vida entera te la dedico
Mas no te alejes, te necesito*

*Jamás poderes ambicioné
Mentiras dijeron de mí
Mi lugar vuestro es, por vosotros luché
Yo sólo quiero sentirlos muy cerca, poder intentar
Abrir mi ventana y saber
Que nunca me vais a olvidar*

No llores por mí Argentina ...

*No llores por mí Argentina
Mi alma está contigo
Mi vida entera te la dedico
Mas no te alejes, te necesito*

*Qué mas podré decir
Para convenceros de mi verdad
Si aún queréis dudar, mirad mis ojos ved
Cómo lloran de amor*

No llores por mí Argentina ...

It will be difficult to understand
That even though I am here today
I am from the people, and I will never forget it
You must believe me, my luxuries are only a
disguise
A snob game, nothing more
The rules of the ceremonial

I had to accept and change myself
And stop living in mediocrity
Always behind the window, with no place under
the sun
I tried to be free, but I never stopped dreaming
And I can only get the faith you want to share

Don't cry for me Argentina
My soul is with you
My whole life through I dedicate to you
But do not go away, I need you

I never wanted power, they lied about me
My place is yours, I fought for you
I only want to feel you near me
To open my window and know
That you'll never forget me
Don't cry for me Argentina

Don't cry for me Argentina ...

Don't cry for me Argentina
My soul is with you
My whole life through I dedicate to you
But do not go away, I need you

What else can I say to convince you
that I am speaking the truth?
If you still want to protect yourself,
Look into my eyes and see
how they cry for love

Don't cry for me Argentina ...

Figure 48. “No Llores por Mi, Argentina” *Evita*. Translated by Ignacio Arttime and Jaime Azpilicueta. Original lyrics by Andrew Lloyd Webber.

³² (2017) Evita. http://www.guidetomusicaltheatre.com/shows_e/evita.htm.

Webber wrote the original version of this song in English. It wasn't until 2012 that a bonus track was released with the hit single "Don't Cry for Me, Argentina" translated to Spanish. I chose to perform this iconic song in Spanish not only because it added a foreign language element to my predominantly English language recital, but also because of the authenticity and flowing beauty that the Spanish translation brings to the already beautiful orchestration. It is the beginning of Act II, and Eva's husband, Juan Perón, has just been elected President of Argentina. She stands on the balcony of the Presidential Palace and addresses a crowd of adoring supporters. At this point she has realized that while she wanted fame and fortune in her earlier years, she now wants to be there for the people of her country. She wants to give them her voice because they don't have their own. The melody is simple and starts much like the recitative of an opera. This is not a shocking discovery because the musical was originally written as a rock opera much like *Phantom of the Opera*. The accompaniment doubles the melodic line throughout. It is only in the chorus of the song that the music shifts from recitative to the "aria" section. This occurs on "No llores por mí, Argentina, mi alma está continuo. Mi vida entera te la dedico, mas no te alejes, te necesito." It's interesting to note that while the melodic line ends in a perfect authentic cadence in the home key, it has the feeling of a deceptive cadence because the

The image shows a musical score for the song "Don't Cry for Me, Argentina" by Andrew Lloyd Webber. The score is written for voice and piano. The vocal line is in G major (one sharp) and 4/4 time. It begins with a "ritard." (ritardando) instruction. The piano accompaniment includes a "quasi Timp." (quasi timpani) section and a "Refrain grandioso" section. The piano part has a "p" (piano) dynamic and a "molto Ped." (molto pedal) instruction. The score includes various musical notations such as triplets, slurs, and a star symbol.

Example 11. "Don't Cry for Me, Argentina" by Andrew Lloyd Webber. mm. 91-94.

song doesn't feel complete until the accompaniment has played out. This may be because an A is heard before the final I chord of the melodic line, but the tremolo I chord is missing its fifth, which gives it an unfinished, incomplete feeling. However, the chord rings true, which perfectly accents the word that it is sounding on. In the English version, the word is literally "true," and in the Spanish version the word is "mas." So, in the English version it is clear that Webber thought about that chord very carefully. It is followed by swelling orchestral music that finishes the piece with elegance and poise.

It is no secret that Eva Perón was a well dressed, well spoken, and elegant woman (Figure 49). Any internet search will bring up pictures of her in glamorous ballgowns and immaculate hairstyles. As a costume designer, it is tempting to design an elegant dress with a large skirt and scads of beads. In the essence of this song, I believe that an ballgown is not appropriate. With an address such as the one she is making, she needs to wear something that not only commands respect and portrays authority, but also says, "I am human like you." Fashion standards of the time accentuated the shoulders and created a triangle silhouette with the waist. This gave the illusion of broadness, but also made the waist look smaller. In Eva's case, it creates a powerful image, which is suitable for a powerful woman. I love the idea of a knee-length pencil skirt paired with a plum high-neck blouse that buttons down the back. Both would be cream colored and trimmed in hearth gray. At the time, trim became very prominent, but Eva's fashion sense, in the political world, was very subtle. The blouse would have a small, rounded Peter Pan collar that is the hearth gray color. The cream portrays a sense of innocence, which her intentions are. Cream is warmer than white, which makes her appear less stark and more approachable. The grey trim suggests that she means business by accenting the clean lines and sharp edges. She

would wear nude pantyhose, and couture gray pumps with some flowery embellishment (Figure 50). Her hair would be pulled back, slicked in the front, and braided before curling it into a bun. She would, of course, have a wedding ring, and a strand of pearls around her neck. Her makeup would be natural, but enough to make her features stand out on whatever kind of stage she might adorn. Her lipstick can be the only feature that stands out; it should be a deep red and elegant. It provides a pop of color that brightens her face and speaks to the spunk of her character.



Figure 49. New Exhibit: The life and style of Eva Perón.



Figure 50. 1943 Shoes via The Los Angeles County Museum of Art.

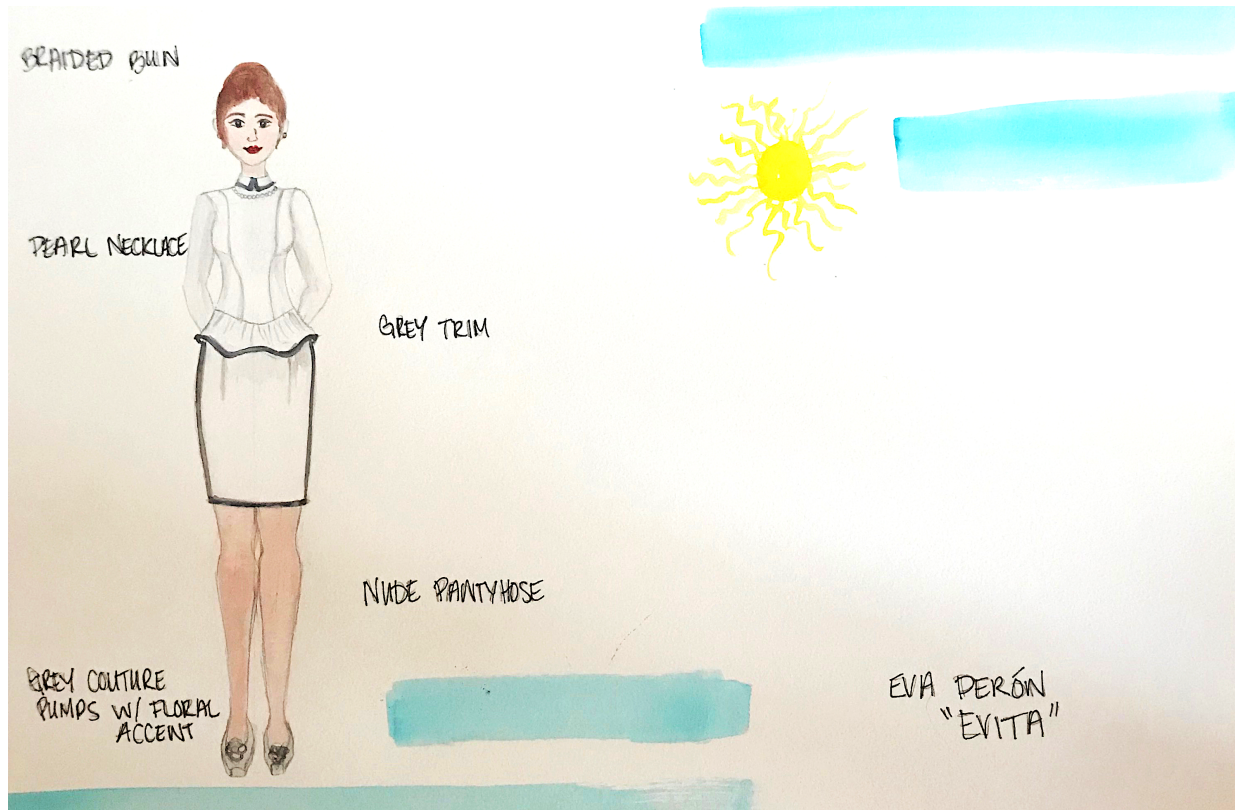


Figure 51. Full color rendering of Eva Perón by E.H. Petropulos.

13. “Slipping Through My Fingers,” *Mamma Mia*, by Catherine Johnson, Benny Andersson, and Björn Ulvaeus

At first, Catherine Johnson did not take the idea of writing a musical based on Abba hits very seriously. She, in fact, found it literally laughable. So, it came as a huge surprise to her when the musical was a massive success. For Catherine, Abba represented everything she didn't like about European pop, but she got over that and accepted the job of writing the script. She met Benny Andersson and Björn Ulvaeus and the three got to work. They gave her the creative space she needed and in return she gave them the respect of having the final say. She admits to it being a difficult process because she had to keep remembering that the songs tell the story less than her words. After two years, the book was finished, but it took another half a year of rewrites during previews until it was set in stone. Johnson said that it only became a seamless story after it was written and that it felt like a puzzle. There were bits and pieces that had to be cut off to make it fit, but she launched into each song as if it were her own and not even Abba's at all.³³ As it turns out, the musical idea that she full out laughed at, became the 10th longest running Broadway musical, playing an astounding 5,765 performances. It has grossed over \$2 billion all over the world and is the highest grossing musical film of all time. *Mamma Mia!* opened on the Winter Garden Theatre Stage on October 18, 2001 under the direction of Phyllida Lloyd.³⁴

33 Richard Burnett, "Abba-solutely fabulous," The Charlebois Post-Canada, Blogger, <http://charpo-canada.blogspot.com/2011/12/abominable-showman-december-18-2011.html>.

34 "Mamma Mia," Broadway Musical Home, <http://broadwaymusicalhome.com/shows/mamma.htm>.

Sophie lives on a Greek island with her mother, and is getting ready to be married to her fiancé, Sky. Her idea of a flawless wedding day is one in which her father gives her away. She does not know her father because she has never met him. Donna, her mother, refuses to talk about her exciting past, and Sophie has to snoop through her diary to discover the names of three possible candidates; Sam, Bill, and Harry. She writes them each a letter inviting them to the wedding, sure that when she sees her father, she will know him. Unexpectedly, all three show up, and things turn a little chaotic. Sam is an American architect, Harry is a British banker, and Bill is an Australian writer and adventurer. Sophie meets them all and persuades them to lay low and not tell Donna that she invited them. Donna's best friends, Tanya and Rosie, arrive on the island for the wedding and try to cheer her up after she encounters all three of her ex-lovers. Sophie thought she would know her father the minute she saw him, but is horribly confused. A bachelorette party is thrown for her and during the span of it, she is pulled aside by each of her possible fathers. Sam asks her why he is there and she, guilty, leaves to talk to Harry. He asks her if her father is there and she tells him the truth. Bill is last to talk to Sophie, he tells her that he has an aunt Sophia that left all of her money to Donna's family. Donna built her taverna with the money she inherited from a friend she was living with when Sophie was a baby, which means that Bill is the father. She asks Bill to walk her down the aisle, but Bill insists on talking to Donna about it first. Sophie convinces Bill not to talk to Donna because she does not want to upset her mother. As the night goes on, Sophie is approached by both Sam and Harry, who have come to the conclusion that they are her father. She leaves the party confused, and unable to turn any of them down. This ends Act I. In Act II, Donna sees that Sophie is upset and believes that she wants to cancel the wedding. She offers to handle all of the logistics, but this is not what

Sophie wants and she storms out. Sky finds out that Sophie invited the three men to the wedding and is angry and hurt that she would hide it from him. Donna reminisces with Harry about their summer fling, and then Sophie arrives and she helps her get dressed. Donna cannot believe that her young daughter will be a bride, and Sophie asks her to walk her down the aisle. Sam runs in and asks Donna if he can speak to her but she tells him to leave, that she never wants to speak to him again. He refuses to leave and they quarrel bitterly. They both still love each other deeply, even if it is against Donna's sound judgement. Donna walks Sophie down the aisle, and Sophie reveals that her father is there, which makes things awkward because no one is sure who it truly is. She tells them that she loves them all and they can each be a third of a father. Then, suddenly, she calls the wedding off. Sky agrees with her decision that she is not ready to get married. Sam sees his chance and asks Donna to marry him so as not to waste the wedding preparations. She accepts, they marry, and that night, Sophie and Sky depart on a trip around the world.

Donna is helping Sophie get ready for the wedding. She brushes her hair, styles it, and helps her into her dress. She admits that her own mother disowned her when she found out that she was pregnant, and she is so thankful that her own daughter will never have to know what that is like. The song takes the form of a slow ballad. She remembers Sophie leaving for school and smiling back at her as she left. It feels like she's losing her daughter forever without being able to see what her world is like. Every time it feels like she's close to understanding her daughter, she keeps growing up, and it's too fast, but she is thankful for the times that she can share her laughter. Her next memory is of she and Sophie at the breakfast table, barely awake. She laments that she let "precious time go by." Donna had so many adventures planned for the two of them, but most of them never came to fruition and she doesn't know why. She wishes she could stop

time in a snapshot and save them both from its tricks. The song ends with her recalling the same memory from the first verse. The melody is doubled by the accompaniment throughout the whole piece. On the phrase “slipping through my fingers” the sixteenth notes ascend rapidly to paint the text. The melody during the first two entry verses is slow and sweet and evokes the feeling of a

Example 12. “Slipping Through My Fingers.” *Mamma Mia* by Catherine Johnson, Benny Anderssohn, and Björn Ulvaeus. mm. 15-18.

memory. When the chorus comes in, the music speeds up a little and that evokes the notion of time getting away. There is a five measure musical interlude that I believe symbolizes an emotional break in Donna’s voice. She has just sung “slipping through my fingers” and climbed to C above middle C and held it. The musical interlude gives her a moment to gather herself and pull her memories back to the initial lyric, “school bag in hand, she leaves home...” The word

“smile” is sung as part of an A minor chord that concludes the song. It creates a bittersweet emotion that resonates long after the singer releases the pitch.

Blue jeans and blousy shirts are the first things I think of when I imagine Donna. That, and long flowing hair pulled back out of her eyes so she can work. She should be attractive, but still have a worn out feeling about her. In the 70s, she was apart of a group called Donna and the Dynamos with her best friends. This was the high point in her life, and they even get back together to perform at Sophie’s “hen” party. Her fashion sense is still, I believe, very rooted in the 70s. The style of that time ranged from snug, form-fitting, and showing plenty of skin, to oversized blouses, and flowing skirts or dresses. Bras were generally foregone to further declare bodily freedom. Jeans were high waisted and hugged the high hips and butt before flaring out significantly. Donna would have a very faded and well-pair of blue jeans. They would have embroidered flowers along the leg; nothing too fancy, something that she could have done herself (Figure 53). Her top would be light blue and blousy (Figure 52). It would also be embroidered, and then tucked into her jeans. Donna does a lot of work around the taverna she owns, so her shoes should be very practical. She’d most likely wear sandals or a pair of moccasins (Figure 54). In this instance, I would not dress Donna in blue because it represents her personality, but more so because it represents her presence in the situation. The scene is bittersweet and nostalgic, and the pale blue of her top creates an ambiance. She would wear no makeup besides stage foundation and mascara, and these should be applied very sparingly. Everything about her should be simple, understated, and ultimately beautiful.



Figure 52. Blue Embroidered Tie Front Blouse.

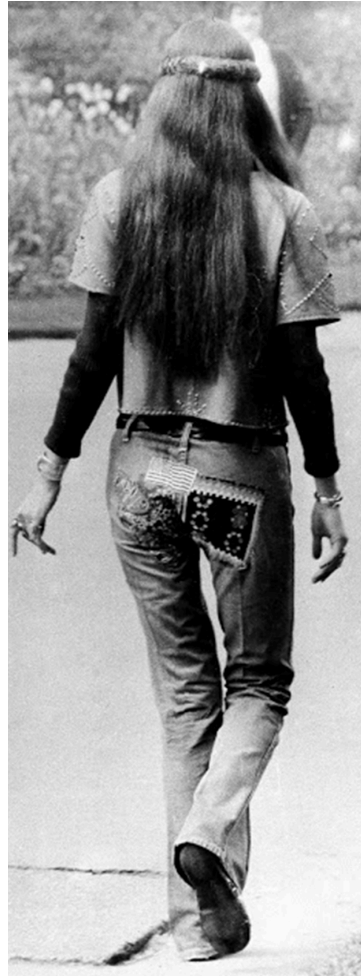


Figure 53. Peace, Love And Freedom – Pictures Of Hippie Fashions From The Late 1960s To 1970s.

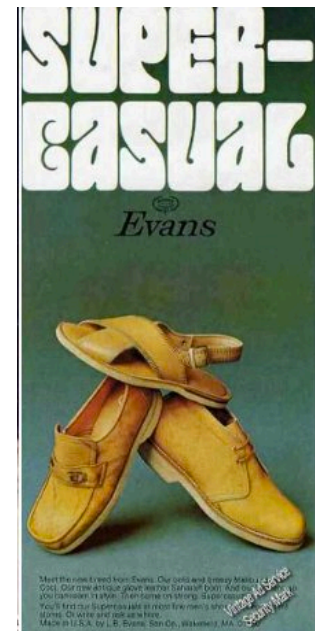


Figure 54. 1970s fashion advertisement.



Figure 55. Full color rendering of Donna by E.H. Petropulos.

14. “Satisfied,” *Hamilton: An American Musical*, by Lin-Manuel Miranda

The first the world heard of Lin-Manuel Miranda was in his 2008 musical *In the Heights*. The musical received four 2008 Tony awards, including Best Orchestrations, Best Choreography, and Best Musical. This feat brought him out of the shadows and into the light as not only a composer, but a performer as well. A few years passed, and in 2013, he, along with Tom Kitt and Amanda Green, created *Bring it On: The Musical*. Later, in 2014, he and Tom Kitt received an Emmy Award for their song “Bigger.” His journey had only just begun. In 2008 he bought the 2004 biography of Alexander Hamilton for a beach book and started reading. There, under the hot sun in a hammock, he got fifty pages in and wondered if someone had already made this magnificent story into a musical or play. After some searching, he found no one that had. The next six years were spent creating the musical that has taken the world by storm, *Hamilton*. He spent countless hours in Ron Chernow’s living room, fact checking and brainstorming. Chernow is a sixty-six year old man who is one of America’s greatest biographers and the quill behind the biography of Alexander Hamilton. Miranda would give him every draft and Chernow would check it for accuracy until it was finished. Lin-Manuel remembers sitting at the piano and writing until he found something he liked. Then he would make a loop out of it and play it through his headphones until the lyrics came to him. Not only did he write the music, lyrics, and orchestration for this blockbuster musical, Miranda also performed the role of Alexander Hamilton himself.³⁵ *Hamilton* received its world premiere at The Public Theater in New York

³⁵ Jeff MacGregor, “Meet Lin-Manuel Miranda, the Genius behind “Hamilton,” Broadway’s Newest Hit, *Smithsonian Magazine*, <https://www.smithsonianmag.com/arts-culture/lin-manuel-miranda-ingenuity-awards-180957234/>.

City on in February 2015. Its first Broadway preview was July 13, 2015 at Richard Rodgers Theater, and on August 6, 2015 it opened officially. It went on to win eleven Tony Awards, including Best Musical, and the 2016 Pulitzer Prize for Drama.³⁶ From that point on, it would play to sold out houses, and 600 to 800 people would stand patiently in line in the hopes of being called for the ticket lottery. It would astound even the world's political leaders with its prowess, and powerful political themes. It reminds every viewer that America is a nation of immigrants and these immigrants should not forget where they came from. Single-handedly, *Hamilton*, has changed the face of popular musicals. Miranda has done what most artists can only dream of accomplishing, he has created a product that is outspoken, meaningful, and wide-reaching.

Aaron Burr begins the show and acts as a narrator figure throughout. One by one, each character is introduced until Alexander Hamilton emerges. He immigrated from the Caribbean to New York as an orphaned child of a prostitute and a Scotsman. Hamilton has been driven since a young age, and in the pivotal year of 1776, at nineteen-years old, he meets Aaron Burr, and asks him for advice on how to graduate prematurely so he can fight in the revolution. They meet at a tavern to have a drink later and Burr advises Alex to keep his feelings close and play things safe. Hamilton retorts, "If you stand for nothing, Burr, what'll you fall for?" At the time, there are three men in the tavern and this catches their attention. John Laurens, the Marquis de Lafayette, and Hercules Mulligan's ears perk up as soon as they hear the discussion. Alex's fervor for the Revolution is contagious and the three express a desire to join the fight as well. They encourage him to speak for larger crowds and rally more people to take a shot at freedom. The next scene is in a New York City square where the Schuyler sisters are being introduced by Burr. They have

³⁶ "Lin-Manuel Miranda," *5000 Broadway Productions*, <http://www.linmanuel.com/>.

crept out of their home for the day to get a feel for what is happening with the common people in regard to the Revolution. Angelica is the oldest and the smartest, Eliza is kind and loving, and Peggy is the youngest, a little timid, and not keen on defying their father's wishes. Hamilton and Burr join the Continental Army led by General George Washington. They retreat from New York City, and the General realizes that he needs help to win this war. Hamilton wants to command and fight in the front lines, but he accepts the position of right hand man to the General. Philip Schuyler throws a ball in the winter of 1780, and all sets are set on his daughters. Hamilton and Eliza fall in love after being introduced to each other by Angelica and wed soon after. Burr shows up to the wedding party and admits that he is having an affair with the wife of a British officer, Theodosia. While being urged to make the relationship known, Burr silences the comments, announcing that he prefers to wait and see what his life will amount to before making sudden decisions. The Revolution drives on and Hamilton consistently asks Washington for command, but the General refuses and promotes Charles Lee, who fails tremendously in the Battle of Monmouth. Lee is replaced by Lafayette, and in vindictive anger, spreads rumors about the General. Hamilton cannot challenge Lee to a duel because he would be disobeying a direct order from Washington. He convinces Laurens to duel Lee, and Lee is injured. Washington is enraged by the duel and commands Hamilton to go back to his wife at home. Eliza is pregnant, and begs Alex to stay by her side. Meanwhile, Lafayette persuades France to join the American revolution and the balance of power shifts in the Continental Army's favor. Hamilton finally gets his chance at command when Washington realizes that they can win the war by taking out the British navy at Yorktown. The Battle of Yorktown lasts several days and the Americans triumph when the British surrender in the final major conflict of the war. Soon after, Philip is born to

Hamilton and Eliza and Burr fathers a daughter. With the war won, Burr and Hamilton move back to New York to finish their schooling to pursue work as lawyers. Burr is jealous of Hamilton's unending drive and success. Alex convinces James Madison and John Jay to help him write *The Federalist Papers*. Angelica has found a husband and is moving to London. Finally, Act I ends with President Washington honoring Hamilton with the job of Treasury Secretary.

Act II opens in 1789 with the return of Thomas Jefferson. He has been in France working as an ambassador. He accepts the position of Secretary of State under the new Constitution, and James Madison asks him to help stop Hamilton's financial plan. Hamilton takes Angelica's advice to convince Jefferson of his financial plan so Congress will pass it. She and Eliza try to get Hamilton to go with them on a vacation that summer, but he is buried underneath the plan for Congress, and stays in New York while his family goes upstate. He is visited by Maria Reynolds while his family is alone, and they begin an affair. Her husband blackmails Alex, and forces him pay to keep quiet. Burr changes his political affiliations and defeated Philip Schuyler in the race for Senate. Washington sides with Hamilton's decisions in most political matters and Burr, Jefferson, and Madison begin to plot a way to damage Hamilton's reputation. Jefferson resigns from Secretary of State in order to run for president, and Washington steps down. Adams fires Hamilton, and Alex writes an angry critique of the new president in rebuttal. Jefferson, Madison, and Burr confront Hamilton on what they think is proof of him embezzling and he is forced to disclose his affair with Maria Reynolds. They promise to keep the secret, but Hamilton worries that the information will get out anyway. He writes and publishes *Observations*, which details the affair intricately, and wholly ruins his public reputation. It drives a wedge between he and Eliza, who is heartbroken by the news of his infidelity. George Eacker insults Hamilton years later, and

Philip, a grown man, challenges him to a duel. He follows Alexander's advice and points his pistol at the sky in an attempt to cause Eacker to stand down. Eacker shoots him, fatally, and the family moves uptown. Hamilton begs for Eliza's forgiveness for his aberrations, and she consents. President John Adams is defeated in the election of 1800 and Jefferson and Burr are in a tie for the presidency. In Hamilton's opinion, Burr holds no obvious principles, and he gives his vote to Jefferson who wins the election. In a rage, Burr challenges Hamilton to a duel in Weehawken, New Jersey. The morning of the duel, Eliza asks him to come back to bed, but he tells her that he has an appointment and that he loves her. During the duel, Hamilton is hit in the chest with a bullet after he has aimed his pistol at the sky. He dies quickly with Angelica and his wife by his side. The cast comes together to finish the story and Washington repeats that they have no control over our legacies. Eliza explains that she outlives him by fifty years and establishes a private orphanage in his honor. She bittersweetly says that she "can't wait to see him again."³⁷

Upon meeting Hamilton at her father's ball in the winter of 1780, Angelica was instantly taken by his intelligence and insight. She is wise enough to know that he is after her because she is a Schuyler sister and he is looking to marry up. Angelica knows that because she lives in a world where her only job is to marry rich, she, as the oldest sister, must pass Alexander onto her sister Eliza. She knows that Eliza will be a good wife to him because of her good, kind, and honest heart. At their wedding ceremony, she is the maid of honor, and she gives a joyous toast to the happy couple. Then the song moves into a memory trance, in which Angelica recalls the night that she had to sacrifice Alexander to her sister. She laments that she might just regret that

³⁷ "Hamilton," *StageAgent.com*, <http://stageagent.com/shows/musical/4417/hamilton/plot>.

night for the rest of her life. She remembers the soldier boys clamoring over themselves in order to win favor, but as soon as she saw Hamilton everything changed. There is a brief interlude where the sweet eighth note motive from the beginning of the song comes in and they have a conversation. Then the accompaniment returns to the dream trance motive as Angelica begins

The image shows a musical score for the song "Satisfied" from the musical *Hamilton: An American Musical*. The score is in B-flat major (two flats) and 4/4 time. It consists of two systems of staves.

System 1 (Measures 54-58):

- Measure 54:** The vocal line (Angelica) has a whole rest. The piano accompaniment features a steady eighth-note melody in the right hand and a simple bass line in the left hand. The chord is $A\flat maj7$.
- Measure 55:** The vocal line continues with a whole rest. The piano accompaniment continues with the same eighth-note melody. The chord is $G7\sharp 9/B$.
- Measure 56:** The vocal line begins with the lyrics "So so so—" and a half note. The piano accompaniment continues with the eighth-note melody. The chord is $A\flat maj7$.
- Measure 57:** The vocal line has the lyrics "mil - lion things I have - n't done," and a half note. The piano accompaniment continues with the eighth-note melody. The chord is $A\flat maj7$.
- Measure 58:** The vocal line has the lyrics "but just_ you wait,_" and a half note. The piano accompaniment continues with the eighth-note melody. The chord is $A\flat maj7$.

System 2 (Measures 59-62):

- Measure 59:** The vocal line has the lyrics "just_ you wait..." and a half note. The piano accompaniment continues with the eighth-note melody. The chord is $A\flat maj7$.
- Measure 60:** The vocal line has the lyrics "So this is what it feels like to match_ wits with some-one at your lev - el!" and a half note. The piano accompaniment continues with the eighth-note melody. The chord is $A\flat maj7$.
- Measure 61:** The vocal line has the lyrics "What the hell is the catch?_ It's the" and a half note. The piano accompaniment continues with the eighth-note melody. The chord is $A\flat maj7$.
- Measure 62:** The vocal line has the lyrics "the" and a half note. The piano accompaniment continues with the eighth-note melody. The chord is $A\flat maj7$.

The score includes dynamic markings such as mf and $as before$.

Example 13. "Satisfied." *Hamilton: An American Musical*. By Lin-Manuel Miranda. mm. 54-58

rapping. She is blown away by the feeling of meeting someone as intelligent as she is, that shares the same views. His lack of ability to talk about his family does not go unnoticed, and Angelica

knows that he is poor, but she thinks that he is so handsome. The only things she wants is to make him hers, but she looks around and sees her sister's face. At this point the beginning motive starts again, as Eliza exclaims that she is "helpless" against Hamilton's charms. The eighth notes move in descending motions repetitively at this moment as Angelica realizes what she has to do. From here, the accompaniment changes again. She recognizes that she has to social climb for her family but regrets that Hamilton was right about her; she will never be satisfied. Admittedly, if Angelica told Eliza that she loved him, her sister would let her have him, but she would lie about it being all right. The accompaniment shifts to chords from here, and the melodic line slows as she fantasizes about his eyes and what they could be if she hadn't "sized him up so quickly." The beginning motive kicks back in, and she continues her toast. She says that Eliza will be happy as Hamilton's wife, but she also knows that she, herself, will never be satisfied.

The Schuyler family is rich and so the daughters of a family such as that should be well dressed and fashionable. There is also a decent amount of dancing in Hamilton, mostly hip-hop based, which requires their costumes to be movement friendly. This means, from a designer's standpoint, that the costumes cannot be completely true to period. I decided to go for a contemporary/period approach. Things like her hair and details about her dress in a period sense would be changed in favor of aesthetically pleasing contemporary influences. Women in that time wore multiple layers and that isn't conducive to a lot of movement. Normally, a corset would be worn, with a chemise over it, then bloomers, stockings, a petticoat, the overskirt, and then the bodice (Figure 56). For my design, I simplified because, as I said before, the show demands it. Angelica is powerful, intelligent, and coolly collected. I chose purple for her dress

color because it is a mixture of blue and red. Blue represents her cool head and calm approach to men's stupidity, and red represents her fiery, passionate side that fights for women's rights in a time where it was unheard of to do so. It's also important to examine the difference in dresses for women in America at the time. They were not the same as the European fashion because at that point America was not as established as a country and much of their population was lower class (Figure 57). Even the higher class residents were not as wealthy as their counterparts in Europe. This means that their fashion was not as embellished, and not made of such fine materials. Her sleeves would be three-quarter length and have pleated trim on the cuffs. Her bodice would have an exaggerated point at center-front that is indicative of the period, and would have a false button placket on down the center. The back is where the bodice would open, and a hook and eye strip would be used as closures. The neckline for dress of that time was plunging and revealed a good deal of cleavage, it would be trimmed with the same pleated material that is found on the sleeve cuffs. Underneath the bodice, there would be a period corset that is laced enough to create the period silhouette, but not too tight because she needs to breathe to be able to sing. Her pannier would sit on top of the corset and underneath her petticoat. The skirt would be pleated with a hook and eye closure in the back and sit over her petticoat. She would wear character heels for the sake of movement ease, and pantyhose if it would make the actress feel more comfortable. Her hair would be up in a simple updo, out of her face, and her makeup would be natural, but dark enough to be seen from the audience (Figure 58).



Figure 56. Ivory Corset overbust hourglass victorian pattern by Atelier Sylphe Corsets.



Figure 57. Woman's Dress, c1775-95. American woman's yellow silk robe and petticoat with self trimmings.



Figure 58. Wedding hair style. Photo by bellethemagazine.com.

Angelica Schuyler
HAMILTON: AN AMERICAN MUSICAL

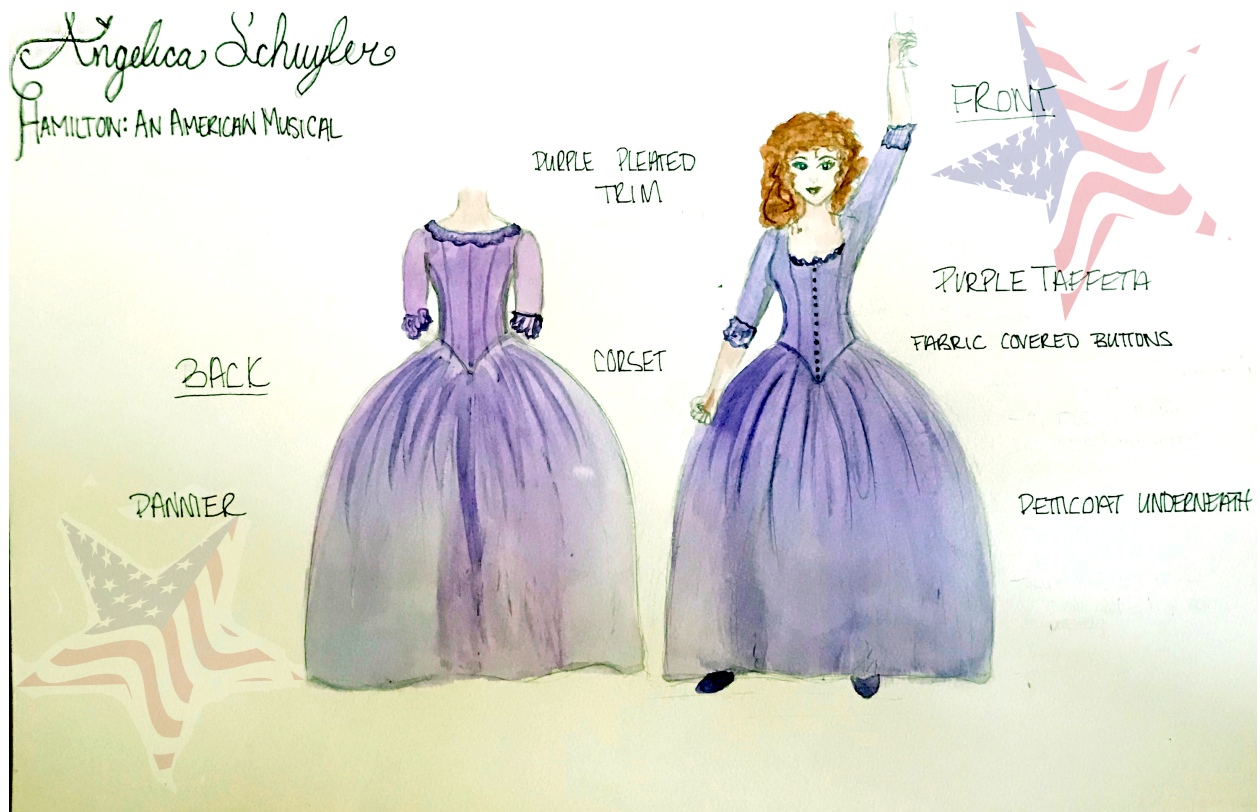


Figure 59. Full color rendering of Angelica Schuyler by E.H. Petropulos.

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